

*E. H. ...*

THE PRACTICE OF COMPOSITION







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# THE PRACTICE OF COMPOSITION

BY JOHN M. KIERZEK

R E V I S E D      E D I T I O N

1961

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NEW YORK

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## A PREFACE TO TEACHERS

Those who have used the first edition of *The Practice of Composition* will see at once that little remains of that book except the principle upon which it was planned and written. That principle is even more important in the second edition than it was in the first. Everything else in the book is new. The handbook has been reorganized and expanded. The explanations, the examples, and the exercises are all new.

In spite of the fact that the book has been completely rewritten, the preface to the first edition still serves to call attention to its special features.

"*The Practice of Composition* is dedicated to the idea that it is possible to bridge the gap that too often exists between the knowledge of theory and the ability to set the theory to work. Writing is a craft to be learned—and learned in the same fashion that carpentry, or football, or dressmaking is to be learned. The apprentice masters the principles and theories of his craft, it is true, but he learns by doing, by repeated practice under the supervision of his teacher.

"This book does not aim to remake the college composition course. It was written in the hope that English teachers would find in it a convenient and practical technique of doing what they have always felt should be done in teaching college freshmen how to write.

"The first part of the book concerns itself with procedures for gaining mastery of the technical fundamentals of writing. It deals with the use of the dictionary, spelling, punctuation, grammar, usage, and sentence structure. During the course of this training, the student is asked to remember that the mastery of fundamentals is merely a means to an end, the end being his ability to express and communicate his ideas.

"The second part of the book attempts to extend the method of 'learning by practice' to those subjects usually included in a college course in writing—the paragraph, exposition, description, argument, the use of the reference library, the term paper or the investigative theme. The emphasis here shifts from drill to the stimulation of the student's mental life. The principles of writing are presented not as rules but as guides which help the student in a critical and thoughtful interpretation of his own intellectual experiences.

"Exposition—the expression of thought, the communication of facts and ideas—is stressed in this book. Description, however, as a means of stimulating the student's perceptions, is not neglected. Argument is taught not as the debater's tool but as a discipline in straight thinking."



## A PREFACE TO TEACHERS

I wish to express my sincere thanks to those who have read the book in manuscript and in proof and who have contributed many valuable suggestions for improvement: Professor Oscar Cargill, of Washington Square College, New York University, and Professors Don W. Emery and Graham Dressler, of the University of Washington.

J. M. K.

CORVALLIS, ORE.  
May, 1939

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THE PRACTICE OF COMPOSITION



# THE PRACTICE OF COMPOSITION

## THE THEME

What is a theme? One of your first tasks in the English composition course will be the writing of a theme. If you have written themes in preparatory or high school, you will accept them for what they are—essays in miniature, practice exercises or workouts by which you patiently acquire those skills necessary in the more mature and more involved forms of writing. If you are not familiar with the accepted technique of learning to write, you may be skeptical of the necessity of practice. Why write themes? Why not write magazine essays, stories, novels? Why not learn to swim by striking out into deep water? It is indeed true that occasionally a person learns to swim by being thrown into deep water. Most learners, however, promptly drown, and thereby give to others a convincing proof of the value of practice.

Before we go into a discussion of the different kinds of writing, it is well to recall a few facts which underlie any discussion of the aims and methods of English composition. Writing is the expression and the communication of experience and thought. It is governed by certain laws or principles. These principles are not arbitrarily postulated by teachers of English; they have been created by the experience of writers. Principles which govern writing would exist even if there were no English teachers to teach or explain them. We study these principles because they help us to communicate our thoughts and experiences more clearly and effectively.

When your English teacher says to you, "Your theme should be largely expository," he is making use of a traditional label. The division of writing into exposition, argument, narration, and description is first a matter of convenience. You can see the point of such a division if you compare writing with any other craft. If you study one of the manual arts, for example, you learn first the names and uses of the different tools. Then you learn how to make a piece of chain or a clevis; you learn how to pour a casting; you turn a chair leg in a lathe. You are not asked to construct a dynamo or an elaborate buffet for your first project. Or if you go out to learn how to play football, the coach does not say to you, "Here, son, is a football; there is the field. Now go out and score touchdowns." You are taught, instead, how to pass the ball, how to kick, how to block, and how to tackle. So it is with writing.



## THE THEME (*Continued*)

In the second place, the conventional divisions of writing are used in the study of composition because they correspond to a classification used by professional writers. When a professional writer sits down to write, he does not say to himself, "I now sit down to write an exposition." Neither does he think, "I feel a welling up of sense impressions, experiences, and thoughts which I must somehow put down on paper and communicate to you." No, indeed! The professional writer, even more than the student in a composition course, must write to order. His work is governed by demands of form and space. If he writes an editorial, his work is controlled by the conventions of editorial writing. If he has been asked to write an essay for *Harper's Magazine*, he must write an essay and not a description or a story. If his essay is to meet the approval of the editors—the English teachers of the professional writer—it must show that he has, consciously or unconsciously, observed the principles which make all expository writing effective.

Since it is highly probable that most of your themes in English composition will be expository, it is useful to you to begin with an understanding of the aims of exposition. It differs from the other three forms of discourse—argument, narration, description—in that its purpose is to explain. Through exposition you may make clear an idea, convey a fact or a related series of facts, explain a process or a method, an organization or a system. The aim of argument is to present facts and reasons which convince. The aim of narration is to tell a story. The aim of description is to suggest in the reader's mind a picture which is similar to the picture in the writer's mind. In actual writing the four forms are not always kept separate and pure. A writer may explain or convince by telling a story. In telling a story he may need to describe scenes and characters, or he may need to explain motives, personalities, actions; he may even expound a philosophy or argue against a social wrong by means of a novel. In explaining, a writer often needs to describe. For instance, you may explain how to build model airplanes by telling how you built one. Again, you may make a point clear by telling an anecdote, as Abraham Lincoln so frequently did in his speeches. An hour or so spent with one of the good magazines will teach you more about the aims and resources of exposition than many pages of definitions. For, after all, you should understand what exposition is, not primarily so that you can parrot a textbook definition of it, but so that you can make use of its resources.

## CHOOSING A SUBJECT

As you may have discovered by the time you read these words, one of your first assignments in English composition is the writing of a theme. What can you write about? The answer is, "Look to yourself—to what you have experienced, to what you have done, seen, heard, and thought." There, for the present at

## THE THEME (*Continued*)

least, is the material of your themes. If you are tempted to seek comfort in the notion that you have nothing to say, resolutely brush the thought aside. If you give it encouragement, you will simply be storing up trouble for yourself. Like the sensible person that you are, you will at once begin to classify and particularize the material of your experience. Let us begin with a list of general subjects about which every college student has something to say:

- |                |             |                   |
|----------------|-------------|-------------------|
| 1. Home        | 6. Reading  | 11. Nature        |
| 2. Friends     | 7. Travel   | 12. Pets          |
| 3. Occupations | 8. Sports   | 13. Organizations |
| 4. Education   | 9. Morals   | 14. Amusements    |
| 5. Hobbies     | 10. Customs | 15. Machinery     |

This may not be a complete list of the general subjects about which you have ideas worth putting down on paper. If you can add such subjects as politics, government, science, business, so much the better. But these will serve to illustrate a sensible and practical method of creating a reserve supply of theme subjects and thereby forestalling the customary fret and dither that follow each theme assignment.

Now let us take each of these larger divisions and draw up a list of possible theme subjects:

### *Home*

- |                                   |  |
|-----------------------------------|--|
| 1. The efficient kitchen          | 11. The family at breakfast            |
| 2. The basement recreation room   | 12. Home-making as a career            |
| 3. The house of charm             | 13. What is right with the modern home |
| 4. What makes a home              | 14. A home on wheels                   |
| 5. The outdoor living room        | 15. I live in a hotel                  |
| 6. Getting acquainted with father | 16. I am an only child                 |
| 7. Taking care of the baby        | 17. Making home attractive             |
| 8. Antiques and good taste        | 18. Mother is a social leader          |
| 9. Mother's friends               | 19. Father plays golf                  |
| 10. An evening at home            | 20. The home I plan to have            |

Do you ever read the magazines? If you do, you cannot help noticing the numerous articles and stories dealing with problems related to the home—husband and wife, father and sons, social duties and home life, conflicts within the family, making a home attractive for growing boys and girls, the outside influences that tend to disrupt a home. It is a thoroughly live subject, rich in interest and surely important enough. Some of these topics you can write about without further thought, but you may want other topics, perhaps some that you have thought about more often. Consider the various aspects of your home life. Then proceed to add ten more topics to this list. Keep these in your notebook for a reserve.

## THE THEME (*Continued*)

### *Friends*

1. The uses of friendship
2. Boy meets girl
3. Mother doesn't understand
4. A shoulder to weep on
5. Picking sister's friends
6. The ethics of the gang
7. I bring my friends home
8. He didn't have what it takes
9. To have a friend you must be one
10. My dog is my best friend
11. My brother's gang
12. Keeping up with the Smiths
13. Fair-weather friends
14. Girls I have known
15. She was always in trouble
16. Hero worship
17. Father as a friend
18. How I pick my friends
19. A test of friendship
20. The Boy Scout troop

Think this subject over for a few minutes. If you had different friends, would you be the same person you are now? Are you not creating your personality and fixing your attitudes partly through what your friends do, say, think, believe in? Consider the various aspects of the subject and then add ten more topics to this list.

### *Occupations*

1. Is there a job waiting for me?
2. The college graduate and business
3. Working one's way through college
4. My work is my hobby
5. The work of a secret-service man
6. The career man in politics
7. The waitress at the summer resort
8. Jobs at the national parks
9. I sold papers
10. The work of a hotel bellboy
11. A job at the filling station
12. Does society owe me a job?
13. Marriage as a career
14. Why I want to be an engineer
15. How hops are picked
16. The gill-netter
17. The work of a guide
18. I worked in a truck garden
19. I caddie at the country club
20. The lure of aviation

By this time you must see how to proceed. You see also that you have much more material in your experience than you can ever use in themes. It is well to have a reserve of material. Keep adding to your lists of subjects. You will thereby gain confidence in yourself. If you develop the habit of analyzing the world about you, it is not too much to expect that you will become a more mature, a more civilized, and certainly a more interesting person.

### *Education*

1. Education for leisure
2. Education for a new social order
3. Traditional education
4. Value of final examinations
5. Learning or being taught
6. Learning by doing
7. What is a good teacher?
8. What is a liberal education?
9. Why English?
10. The lecture course
11. College professors who bore me
12. College professors whom I bore

## THE THEME (*Continued*)

13. The education my father had
14. The value of honor societies
15. Educating the emotions
16. The educated fool

17. Youth is the time for experiments
18. Educational experiments
19. My ideal university
20. Adult education

### *Hobbies*

1. What is a hobby?
2. Strange hobbies I have known
3. Archery
4. Model airplanes
5. Philately
6. On the trail of antiques
7. Hunting with a camera
8. Modern falconry
9. My tropical fish
10. Give your boy a hobby

11. Collecting first editions
12. My short-wave set
13. Tying trout flies
14. What I know about guns
15. Building birdhouses
16. Making enlargements
17. Recreation and education
18. Our stamp club
19. Hobbies are foolish
20. What my hobby has done for me

### *Reading*

1. Books my English teacher recommends
2. Books my English teacher should read
3. A hermit's library
4. Books we all talk about
5. The latest best seller
6. The popularity of biography
7. Who reads love-story magazines?
8. Reading as recreation
9. Books I like to read
10. The G. A. Henty books

11. Favorites of my childhood
12. When I was very, very young
13. Brother reads ranch romances
14. How true are true confessions?
15. Censoring my mother's reading
16. What flaming youth reads
17. Beauty-shop magazines
18. I should like to be an author
19. Here is a book you should read
20. The newsstand display

### *Travel*

1. Travel as education
2. The hitchhiker
3. Trailer camps
4. Tramping through Glacier Park
5. A tour by canoe
6. Student tours in Europe
7. Stopping at motor cabins
8. A tour of the Ozarks
9. Touring with a camera
10. The Skyline Trail

11. The impossible traveling companion
12. The perfect vacation
13. Seeing America first
14. I like to meet people
15. The discomforts of travel
16. Walking tours
17. What to take on a horseback trip
18. Odd characters
19. Exploring in a canoe
20. Touring with a trailer

### *Sports*

1. Athletics for middle-aged men
2. How to watch a football game
3. The fastest game on earth

4. How to sail a boat
5. Is wrestling a sport?
6. The psychology of fair play



## THE THEME (*Continued*)

7. Bleacher athletes
8. Commercialized college football
9. Pay athletes what they are worth
10. The gentleman's game
11. How to dribble in basketball
12. Strategy in football
13. What makes a great coach

14. Sports and character
15. Football for the fun of playing
16. After all, it's just a game
17. Football and brains
18. Professional football
19. The sport I enjoy most
20. Why do people play games?

### *Morals*

1. My religion
2. Honesty—a policy or a virtue
3. Is thinking immoral?
4. The code I live by
5. My relation to the cosmic order
6. Is it wrong to cheat in a test?
7. Negative goodness
8. Is cheating justified?
9. Is necking immoral?
10. Are chaperones necessary?

11. Respect for the law
12. College students and drinking
13. Gambling in college
14. Borrowing
15. Changing conceptions of morality
16. Playing the slot machine
17. It's all right if no one finds out
18. What college has done to my religion
19. A religion for the modern age
20. Good—but good for what?

### *Customs*

1. College traditions
2. Family prayers
3. Joe College meets Jane Co-ed
4. Etiquette for a "date"
5. The collegiate serenade
6. Ladies wear hats in church
7. The woman does not pay
8. The fraternity initiation
9. Why do we shake hands?
10. The social value of custom

11. The rodeo
12. Rice and old shoes
13. April Fools' Day
14. Formal clothes
15. The snake dance of the Hopi Indians
16. A trip to Little Italy
17. As told by my grandmother
18. The Saturday night bath
19. The Pendleton roundup
20. The shotgun wedding

### *Nature*

1. Feeding stations for birds
2. A wild-flower collection
3. Studying the stars
4. How to photograph flowers
5. Improving upon nature
6. The work of plant hybridizers
7. How to photograph lightning
8. Nature and the farmer
9. Flowers of the desert
10. Bird songs

11. Transplanting wild flowers
12. How to climb a mountain
13. Back-to-nature fads
14. My favorite retreat
15. The religion of nature
16. Miracles nature never thought of
17. Sunrises I have seen
18. I love the prairies
19. The good earth
20. Nature and the city child

### *Pets*

1. Stray cats adopt us

2. Horned toads as pets

## THE THEME (*Continued*)

3. Skunks are friendly animals
4. My pet snake
5. How to take care of a horse
6. Unusual pets
7. We adopted a goat
8. How to tame a chipmunk
9. The roadside zoo
10. Rabbits as pets
11. Give a boy a dog
12. The loyalty of a dog
13. Cats are independent
14. Taming a coyote
15. A dog for an apartment house
16. Dogs instead of babies
17. Sailors adopt strange pets
18. A pet I should like to have
19. He was just a mongrel
20. How to take care of a canary

### *Organizations*

1. The urge to belong
2. The problem of the gang
3. The work of Camp Fire Girls
4. Life in a fraternity house
5. Educated in a sorority house
6. Training for citizenship
7. The International Club
8. How to be a nonconformist
9. Don't be an introvert
10. The Babbitt mind
11. Secret societies in high school
12. Why secret?
13. A meeting of the writers' club
14. The literary society
15. The debating club
16. Learning to co-operate
17. Rituals and ceremonies
18. Are fraternities un-American?
19. Why honor societies?
20. My mother is a clubwoman

### *Amusements*

1. Sister plays contract
2. How to enjoy a college dance
3. Technique of a collegiate "date"
4. Football, a thrilling spectacle
5. Reading for recreation
6. Games for an informal party
7. The life of the party
8. The formal reception
9. The after-dinner speaker
10. Coffee and conversation
11. A friendly game of poker
12. I play bridge by ear
13. Tears in the theater
14. How to entertain a chaperon
15. The collegiate serenade
16. Do you read the comics?
17. How to amuse a child
18. Community drama
19. Let's dress up
20. Old-fashioned games

### *Machinery*

1. Will a machine get my job?
2. Technological unemployment
3. Machinery and art
4. Streamline furniture
5. Slaves of the machine
6. How to make a short-wave set
7. A needed invention
8. Machine-made or handmade
9. I don't understand machines
10. How to fly an airplane
11. How the cream separator works
12. What is a streamline body?
13. How a telescope works
14. How to make a sailboat
15. How to operate a farm tractor
16. Hydraulic brakes
17. The gyroscope
18. A ride in a helicopter
19. An air-conditioned house
20. Using a planimeter

## THE THEME (*Continued*)

Surely among these three hundred topics you will find many that will beg you to write about them. Underline them at once and copy them in your notebook. Then ponder over each group of topics. Add to your list others that these may suggest to you.

### SOURCES OF MATERIAL

A paraphrase of what you read in a magazine essay or heard in a lecture has its uses, but it is not what is ordinarily called a theme. Most English teachers expect you to do more than rehash something that another person has thought through, organized, and expressed in a presentable form. They expect the raw material of your themes to come from your own experience, observation, and thinking. In a sense, everything that you can write must come from your own experience. It must come out of your head. If you are asked to get material by reading, by observing, by asking questions, you must still assimilate the material, reject what you cannot use and select what you need, organize what is left, and make it your own, before you can give it to others. If you quote, you must give credit for the quotation. To use the ideas or words of another, unless the ideas are so well known as to be common property, is plagiarism or literary stealing.

When your instructor tells you that your themes must be original, he does not mean that they must be fanciful, imaginative, or fantastic. Neither does he mean that they must be different from anything else that has ever been written. All he means is that your material must be the product of your own thinking and observing. If you choose to write about life in a fraternity house as training for citizenship, you may say nothing that has not been said many times before; your theme will still be original. Your thinking may be based on a background of reading. If you have read newspapers, magazines, and books—and thought about what you have read—you are qualified to write an essay on the attitude of American youth toward war without ever having seen a soldier or a battleship. If after having finished your theme you can say, "This is what I honestly think," your theme will be original. Even if you think what everybody else is thinking, your theme will still be original.

If your instructor assigns a theme subject, it is usually a general one, which each student must limit to fit his own resources, attitude, and point of view. Ordinarily a specific subject is assigned because the instructor wants to give you practice in some different method of organization or presentation, or to reveal to you new resources, or to get you away from some subject that you have used too often. He asks you to write a definition, let us say, because he knows that careful attention to the exact meanings of words is good for you. Or he tells you to explain how to make something, because he wants to give you practice in writing straightforward, clear, and exact directions. Or he may say, "Discuss three argu-

## THE THEME (*Continued*)

ments against the notion that Hamlet was insane," because he wants to teach you how to plan a theme by division.

An assigned subject may or may not call for material from reading. If your instructor asks you to write a theme on the "dust bowl," or imagist poetry, or the effects of insulin, your first step is to get the necessary information from the reference library. What phase of the subject you select will depend on what you think is significant and interesting. The method of using a reference library will be explained in a later chapter.

### LIMITING THE SUBJECT

A collection of random thoughts on some broad subjects like "Happiness," "Books," "Women," or "Scholarship" is not a good theme. A broad subject should be whittled down to fit the space you have at your disposal. Do not be afraid of taking too small a subject; your fault at first will always be an attempt to cover too much territory. Remember that if you wish to interest your reader, you must make him understand; you must make him see, feel, hear. You must be specific and concrete. You cannot reach his mind by generalities.

Writers have no infallible formula by which a broad subject is reduced to the desired size. Much depends on the purpose of the theme and the method of treatment. After a little experience you will be able to recognize a good theme subject when you see it. For the present, however, a few examples and some practice will help you to avoid the worst errors. Let us begin with two subjects, "Athletics" and "House Furnishings," both of which have tempted theme writers before this, and let us see how they may gradually be cut down to fit a theme of eight hundred or a thousand words.

#### *Athletics*

1. Sports for men
2. College sports for men
3. Football
4. How to play football
5. The strategy of football
6. The strategy of defensive play
7. How to develop a good offense in football
8. How to play in the line
9. How to play in the backfield
10. How to play the end position
11. How to play end on defense
12. What the end must do to block a kick

#### *House Furnishings*

1. Rugs
2. Oriental rugs



## THE THEME (Continued)

3. The history of Oriental rugs
4. How Oriental rugs are made
5. Antique Oriental rugs
6. Persian rugs
7. Antique Persian rugs
8. The patterns of Persian rugs
9. How Persian rugs are made
10. How to identify Persian rugs

The process of narrowing a subject is really a process of division. Let us make that point clearer by means of an example. Let us say that you have undertaken to discuss "Problems of college life." What kinds of problems are there? Were you thinking about scholarship, finances, morals, or social adjustment? If you had moral problems in mind, were you thinking of cheating in examinations, drinking, petting, or going to church? Following your path of interest, you may finally decide to express your thoughts on how a college girl should conduct herself on a "date."

With the advice of your instructor, select one of the following subjects and work out for it a scheme of gradual narrowing like that shown in the examples: *world peace, books, religion, farming, life in a city, adventure, moving pictures.*

## HOW TO PLAN THE THEME

After you have cut down your subject to approximately the right size, you will continue the process of planning by deciding upon an aim or objective. An objective implies that you have a target to shoot at. The target is your reader. The objective of a professional writer is often determined for him, partly at least, by the publication for which he writes. Your themes appear to be written for your English teacher or for your class. It is true that the English teacher, after he has read themes for a few years, acquires an incredible catholicity of taste and interest. Anything that you write will usually find him an understanding and sympathetic reader. That very fact is a handicap to you, since you should have practice in shaping and pointing your material to appeal to different kinds of reading groups.

In another sense, an aim or objective implies a central purpose or thought. Before you begin to write, before you begin to organize your material, you must ask yourself, "Just what is this type of reader interested in? What can I say that he would like to know?" Answer your own questions. Your answer will differ with different kinds of themes. Let us take for our first example a simple exposition of a process. We are going to tell someone how to bud a rose. Our reader will be the man who has a little garden, who has grown roses but who has never taken the trouble to bud a rose himself. Like most gardeners, he desires to ex-

## THE THEME (*Continued*)

periment occasionally. He wants accurate information, the facts presented clearly and directly. The sort of paper you will write might be published in *Better Homes and Gardens* or in *The Flower Grower*, or even in a special section of the daily newspaper. Here is what we shall tell our reader:

### *How to Bud a Rose*

1. Choice of stock to be used
2. Best time of the year for budding
3. Instruments to be used
4. Selecting and cutting the bud
5. Making the incision in the stock
6. Inserting the bud
7. Tying or waxing the bud to protect it
8. Care of the rose after it is budded

For our second demonstration let us interpret a poem, a poem which most of our readers will know but which many will not understand. We shall attempt to interpret Robert Frost's "Birches." Our reader has read "Birches," perhaps hurriedly or casually. It is to him a boyhood reminiscence, a pretty picture and nothing more. Our purpose is to help him see the true significance of the poem. Here is our plan:

### *Interpretation of a Poem*

1. We shall prepare our reader by reminding him that a poem must be read in terms of the author's personality. We shall point out Robert Frost's habit of saying important things indirectly, casually, as if they did not matter.
2. We shall point out the two parts of the poem as an indication of the poet's purpose.
3. We shall explain the purpose of the reminiscent incident and picture in the first part.
4. We shall point out the thought conveyed by the second part of the poem.
5. We shall explain the meaning and implications of the philosophy expressed in "One could do worse than be a swinger of birches."

Now let us say the same thing in a different way:

### *What Did Frost Mean?*

1. Frost's habit of saying important things indirectly
2. The two-part division of "Birches"
3. The purpose of the first part
4. The thought in the second part
5. Larger implications of his philosophy

These are outlines, the blueprints of the architect and carpenter of themes. Let it be understood, however, that there are many different forms of outlines. Outlines may differ in form, but they do not differ in purpose. Whatever their form, their function is to help the writer construct a more unified and a better

## THE THEME (*Continued*)

organized essay. If you let your outline be the natural result of your planning, you will not find it an artificial task or a drudgery. But if you are suffering from "outline-phobia," you may even resort to the subterfuge of writing your outline after you have written your theme. Do not be burdened with a consciousness of sin if you do that, for, after all, if your theme results in a logical outline, you have done the necessary planning. If your theme produces an illogical outline, you are like the architect who makes his blueprints after he has finished building the house. He finds—as you have found—that it is much simpler to change the blueprints than to rebuild the house.

It might be useful to summarize the conventions of outline making:

1. The outline for a short theme should be short. It should not be cluttered with details. Since the purpose of an outline is to simplify and to organize, it should be simple in itself.

2. In a short theme—a theme of eight hundred to fifteen hundred words—there should be few main divisions. The tendency of inexperienced writers is to undertake too large a subject.

3. A conventional system of indicating the divisions and subdivisions should be used. The following is a model:

OUTLINE

I. \_\_\_\_\_  
    A. \_\_\_\_\_  
        1. \_\_\_\_\_  
            a. \_\_\_\_\_  
            b. \_\_\_\_\_  
        2. \_\_\_\_\_  
            a. \_\_\_\_\_  
            b. \_\_\_\_\_  
    B. \_\_\_\_\_  
        1. \_\_\_\_\_  
            a. \_\_\_\_\_  
            b. \_\_\_\_\_  
        2. \_\_\_\_\_  
            a. \_\_\_\_\_  
            b. \_\_\_\_\_  
II. \_\_\_\_\_  
    A. \_\_\_\_\_  
    B. \_\_\_\_\_

4. The divisions of the outline should be logical. Main divisions should actually be main divisions. Headings of the same rank should be parallel and coordinate.

5. Headings that do not actually say something or mean something should be

## THE THEME (*Continued*)

avoided. Such headings as "Introduction," "Body," "Conclusion," "Example," usually mean nothing. Everyone knows that an introduction comes first and a conclusion comes last; the important thing is what the writer intends to say in the first part and the last part.

6. A topical outline consists of topics or subjects about which the author intends to say something. The topics should be so phrased that they convey some definite indication of the trend of the author's thought. They cannot of course communicate as much information as will the sentence outline.

7. A sentence outline consists of sentences. For each topic and subtopic of the topical outline there should be a sentence which summarizes what the writer intends to say about the topic.

8. The so-called "analytical" outline may use a combination of sentences and topics.

The following is an example of an outline constructed for a paper of about three thousand words:

### TOPIC OUTLINE

*Subject: "Allergy"*

- I. Definition of allergy
- II. Protein as the chief cause
  - A. Conditions favorable to allergy
  - B. The action of antibodies
  - C. Contributing factors
- III. Influence of the imagination
  - A. Number of persons actually allergic
  - B. Verbal allergy
- IV. Heredity
  - A. Inheritability of specific sensitization
  - B. Results of inherited tendency
- V. Effects of various foods, plants, etc.
  - A. Number of foods which cause allergy
  - B. Length of time before symptoms appear
  - C. Some unusual cases
    - 1. Man allergic to shoes
    - 2. Diabetic allergic to insulin
    - 3. Boy allergic to Christmas trees
    - 4. Girl allergic to chlorine in water
- VI. Methods of determining cause
  - A. The skin test
  - B. The diet test
  - C. Intradermal test
- VII. Treatments
  - A. Use of viosterol



## THE THEME (*Continued*)

- B. Use of vaccine made from pollen
- C. Use of autogenous vaccine
- D. Waiting for person to outgrow tendency to allergy

### SENTENCE OUTLINE

*Subject: "Allergy"*

- I. Allergy is the capacity of a person to react in an abnormal way to normal contact with foreign substances which are harmless to normal persons.
- II. Food allergy is due to protein or some substance such as a ferment bound up in a protein molecule.
  - A. Whether or not an allergic condition develops after a person eats a specific food depends to a great extent upon how much of the protein passes through the membrane of the alimentary canal.
  - B. The system is upset by the presence of a foreign protein because the antibodies rush in so quickly to combat it.
  - C. Emotional strain, chilling, fatigue, and food combinations are factors favoring an allergic condition.
- III. Many people deny themselves certain foods because they imagine they are allergic to them.
  - A. The number of persons in America who are really allergic is about 15,000,000.
  - B. Verbal allergy is a condition which results when a person hears so much about the allergic condition of others that he develops imagined symptoms.
- IV. A tendency toward an allergic condition may be inherited.
  - A. Specific sensitization cannot be inherited.
  - B. Inherited tendency will produce different symptoms in different individuals.
- V. Symptoms of food allergy are: urticaria (hives), eczema, migraine, and gastro-intestinal disturbances.
  - A. Over seventy different foods are listed as causes of allergic disturbances.
  - B. Symptoms usually occur about a half hour after the specific food is eaten.
  - C. Some very unusual cases of allergy are on record.
    - 1. One young man turned blue in the face when he put on leather shoes.
    - 2. A man dying of diabetes was found to be allergic to all kinds of insulin.
    - 3. One small boy could not have a Christmas tree because evergreen trees almost suffocated him.
    - 4. One girl was allergic to chlorine in drinking water.
- VI. Several methods are used in determining the cause of allergy.
  - A. The skin test is the quickest method but it is not infallible.
  - B. The diet elimination test is fairly accurate, but it takes a long time to come to a conclusion.
  - C. The intradermal test differs from the skin test in that it reaches the lower layers of tissue.
- VII. After the exact cause of the allergic condition has been determined, there are four methods that may be used to overcome the difficulty.
  - A. Desensitization may be accomplished by the use of viosterol.
  - B. A vaccine made from pollen causing the illness may be used.

## THE THEME (*Continued*)

- C. Desensitization may be accomplished by the use of autogenous vaccine.
- D. A person may outgrow the tendency to allergy.

If you are writing a theme which deals with ideas, it will be useful to you to summarize the central thought of your theme in a single sentence. Every theme must have unity: it must aim at something; it must have a purpose, an objective. In some kinds of themes, it is true, the summarizing sentence is difficult, if not altogether illogical. How can one, for instance, summarize the central thought of a theme giving directions for operating a farm tractor, or for making a dress, or for constructing a short-wave set? For themes dealing with ideas or opinions, however, the summarizing sentence is valuable. If you can state the central thought in a single sentence, by that simple expedient you have eliminated the danger of your wandering off on a tangent. Here are a few models to analyze and imitate:

### *College Traditions*

*Central thought:* Since the force of tradition tends to preserve the worthless as well as the valuable customs, every college generation should re-examine its traditions, discard the childish and futile ones, and add to the number of valuable ones.

### *Rituals and Ceremonies*

*Central thought:* The fraternity initiation, silly as it may seem to the outsider, is really justified by the fact that it gives the initiates a sense of personal worth and cosmic importance which everyday life cannot give them.

### *Love-story Magazines*

*Central thought:* The readers of love-story magazines, no less than those who go to see *Romeo and Juliet* or to hear *Tristan und Isolde*, are finding life in the patterns of their desires.

### *Give Your Boy a Hobby*

*Central thought:* Every boy needs something outside himself to which he can direct his interest and loyalty.

### *Coffee and Conversation*

*Central thought:* Coffee is not a beverage; it is an excuse for good company and pleasant talk.

### *A Liberal Education*

*Central thought:* One of the neglected aspects of a liberal education is that it trains a person to be good company for himself.

## HOW TO BEGIN

The best way to begin writing is to plunge in, without unnecessary preliminaries, flourishes, or introductions—if one knows what to do after one has plunged in. A good first paragraph seems so difficult—a good first sentence seems

## THE THEME (*Continued*)

almost beyond an inexperienced writer's creative powers! But just as there are ways of planning a theme there are also ways of planning an effective beginning. Here are a few for analysis and imitation:

1. Begin with an incident, real or imagined, out of which the discussion arises, or which illustrates the point of the discussion.

"My nine-year-old son has been tried, condemned, and punished for punching a classmate's nose."

—Frederic F. Van de Water, "My Son Gets Spanked," *Harper's Magazine*, vol. 157, p. 427 (September, 1928). Reprinted by permission.

2. Begin with a general statement or principle and then proceed to show how it applies to your subject.

"The more often a thing is said and the more commonly it is accepted the less likely we are to ask precisely what it is that we mean when we find ourselves accepting it."

—Joseph Wood Krutch, "How Dead Is Liberalism?" *Nation*, vol. 143, p. 297 (September 12, 1936). Reprinted by permission.

3. Begin by stating your purpose in writing.

"When I read certain vindictive strictures on America, wherein one philosophic observer after another analyzes human nature in this country to such disparaging result, I feel a longing to make some sort of reply."

—John Cowper Powys, "The American Scene and Character," *Century*, vol. 115, p. 176 (December, 1927). Reprinted by permission.

"We are about to consider the eternal—and eternally vexed—question of propaganda by means of the Arts, whether literary, plastic, polyphonic, or applied."

—Ford Madox Ford, "Hands Off the Arts," *The American Mercury*, vol. 34, p. 402 (April, 1935). Reprinted by permission of the author and of *The American Mercury*.

4. Begin with an analogy or a comparison.

"Ellis Parker Butler once wrote about a cow that learned to climb a tree. Her antics fascinated those who watched her. She was much more exciting than the ordinary cud-chewing cow. But when she got home at night she didn't give much milk."

—Clifford B. Reeves, "Preventive Economics," *Atlantic Monthly*, vol. 158, p. 217 (August, 1936). Reprinted by permission.

5. Begin with a statement of the thesis you intend to make clear or the problem you intend to discuss.

"The rise of giant corporations, the extension of chain stores into almost every community, the pronounced tendency of industry to concentrate into a smaller number of groups, the fact that the bulk of the country's economic power is centered in a few hundred organizations, apparently threaten the very existence of the small business man."

—John Allen Murphy, "Can the Small Business Man Survive?" *Harper's Magazine*, vol. 175, p. 1 (June, 1937). Reprinted by permission.

## THE THEME (*Continued*)

6. Begin with an anecdote or a story and show its application to some significant phase of your subject.

"The beloved Dean Briggs, when teaching teachers, used to remind his hearers that young boys grow somewhat as colts do, 'one end at a time'—a remark which he repeated for his readers in a wise and unconventional little book, *College Life*. The saying applies with equal aptness to some other young and growing things, and preeminently to the vital language which we inherit."

—Wilson Follett, "The State of the Language," *Atlantic Monthly*, vol. 159, p. 48 (January, 1937). Reprinted by permission.

7. Begin by stating your attitude or point of view.

"I speak as a Conservative."

—George E. Sokolsky, "A Conservative Speaks," *Atlantic Monthly*, vol. 158, p. 150 (August, 1936). Reprinted by permission.

Other ways of plunging into your subject are possible. Here are a few more that you can illustrate for yourself by looking through a few magazines:

1. Begin by telling how you became interested in your subject. A beginning of this sort has the merit of suggesting a like interest in your reader's mind.

2. Begin with a quotation in comment on your subject. Agree with it or oppose it.

3. Begin with the first or earliest known reference to your subject, if it is significant in showing contrast, change, or development.

4. Begin with a plain statement of the divisions into which your subject naturally arranges itself and which you intend to use in your discussion.

## SUBSTANCE: USE OF DETAILS

When you have carefully planned your theme, decided upon your objective, constructed your outline, you still have just an outline—a series of generalities, a skeleton with the emotional appeal, the personality, and the warmth of a skeleton. What magic is there by which you can transform a skeleton into an interesting, convincing, living essay? Details, concrete and specific details, explanations, examples, illustrations, instances—this is your material. No writer ever had more. What you do with this material is another matter. That calls for the skill, the magic of writing. Skill in the use of details can be learned, but it cannot be learned in six easy lessons. It must be learned slowly and patiently, usually with conscious effort. You will pick up an idea today, a trick of the trade tomorrow, another useful device the day after. The suggestions given here should help to make your trial efforts surer and more effective. But while you are learning the art of using details, remember that you must start with details. Without



## THE THEME (*Continued*)

them you are like a carpenter with a complete set of tools but without lumber, nails, bricks, or mortar.

One of the best ways of proving to yourself that your theme lacks the details to make it either interesting or convincing is to compare your work with something written on a similar subject by a professional writer. In how many words can you tell how to make a camp? Stewart Edward White did it in 3660 words. That sort of comparison may not be entirely fair, but it should be illuminating. It should give you one secret of successful writing. Did Stewart Edward White tell his readers anything in his essay that you could not tell in eight hundred words? Then the difference in details may be a difference in vividness, clearness, interest.

The substance of different types of expository themes, although it always consists of details, is selected to fit the needs of each type. A theme of definition, for instance, follows a pattern, although the pattern may be varied by the ingenuity of the writer. A formal definition places the term or object defined in a class or genus and then names the differentia which distinguish it from other members of the class. In the sort of definition that you will write you will still classify and differentiate, it is true, but you will do it more informally. Patriotism—here is a term that needs definition. Shall we say that patriotism is loyalty to one's country? Here we have added a detail; we have classified, since there may be loyalty to one's self, to a principle, to a church, to a school. So far no one will question our definition since no one will understand it. What specific deeds or words or thoughts constitute loyalty to one's country? What does the patriotic man do or say? What does he refuse to do? It is only as we particularize, as we add one detail after another, that the definition takes on life and meaning.

One type of theme that is easy to write and yet valuable as training in clearness and accuracy is the explanation of a process. The substance of such a theme is the various steps of the process. Can you give directions so clearly that they can be followed? That is not enough. Can you give directions so that they cannot be misunderstood? How to pitch camp, how to make an enlarging camera, how to set a table for an informal dinner, how to make a rock garden—these subjects and many others like them have found their way into the magazines. If you study some of the finished essays or articles, you will find that their substance consists not only of details to make each process clear but also those details that add interest, that make them readable and effective. Explain *why* you do certain things as well as *how*. Tell what mistakes to avoid. Add interest by picturing some person going through the process.

An explanation of a system, an organization, or an institution calls for the use of facts. What is the "Big Sister" organization? What are the duties of a social

## THE THEME (*Continued*)

chairman? What are the faults of the "essay type" examination? What is the TVA? If you have the facts, you have the substance of themes on these subjects. If you do not, you will get the facts or look for another subject. But facts need to be explained, interpreted, and given their proper significance. All this is done by the use of details.

Although we speak of essays of opinion as if they were essentially different from essays of fact, it is actually impossible to tell just where a fact ends and an opinion begins. For, after all, opinions may be facts in the larval stage. If you maintain that the collegiate youth is much maligned, you are expressing an opinion. If you write a theme asserting that a college football player should be paid according to his value to the team, you are expressing an opinion. Or, being a self-reliant nonconformist, one of those whom teachers praise in theory but gently discourage in practice, you choose to expound the idea that intellectual courage and independence are vices which should be rigorously checked for the good of the student. "Utter nonsense," says your reader. "What gave you that idea?" Your general statement, as you discover, is neither clear nor convincing. What did give you the idea? The same evidence which suggested the idea to you may also make it clear to your reader. There is the substance of your theme. You have observed that employers want "yes-men"; that you must either accept the ideas of your social group or remain independently unhappy; that the teacher who extols independent and original thinking usually means that he wants you to agree with him and disagree with his colleagues; that to question tradition in any form is to become a subversive element. Be specific in your evidence. Use concrete examples and instances. If you do, you may not always convince your reader, but at least you will not let him mistake your meaning.

### UNITY IN A THEME

Those who are engaged in the teaching of writing have given certain names to the principles which all writers must observe if their writing is to be effective. One of these principles is unity. If you have kept in mind the aim and objective of your theme, if you have planned how to convey to your reader a certain fact or idea, your theme will have unity. Digressions in the course of composition will destroy unity, but as long as you keep your eye on your target you will not be tempted to digress. Unity also implies, as should be evident by this time, completeness or wholeness—in other words, enough details to make the theme clear, impressive, and interesting.

### ORDER

Since it is obvious that all the parts of an exposition cannot be given to your reader at one time, you must choose which to discuss first, which second, and so

## THE THEME (*Continued*)

on. The order in which you present your material will depend on the sort of theme you are writing.

In an explanation of a process the natural order is the order of happening or time, known as the chronological order. What happens first in the process is told first. What happens second is told second. The chronological order is inherent in any explanation which must take account of successive stages of happening or development, from such simple directions as how to make a pie to historical studies like the development of constitutional government, or the growth of Fascism, or the rise of labor unions in America. Even when a subject does not logically call for the time order, the material may often be recast so as to admit chronological treatment. You may make clear the functions and significance of an institution, like the Supreme Court or the Democratic party, by telling how the institution developed.

If you can divide your subject into several parts of equal importance, you may indicate the division in your opening paragraph and then discuss the parts one by one in the selected order. If you follow this sort of plan, it may make little difference which part you discuss first and which second. What are the opportunities in the engineering profession? What are the chief accomplishments of Soviet planning? What are the duties of a referee? Subjects like these call for division, but, unless one subject is so important that it must be saved until the last, it does not matter what order is used. If one of the parts is more important than the others, it should be discussed last and given more extended treatment.

Occasionally the parts of a discussion may be arranged in the order of increasing importance, to secure an effect of climax.

An idea which if stated bluntly might antagonize the reader should be developed inductively; that is, evidence upon which the idea is based should be presented first. In this way the reader's mind is gradually prepared for the acceptance of the idea.

A complex organization, a complicated piece of machinery, or an idea hard to grasp may be explained by starting with the simpler or better known elements and proceeding to those more difficult to grasp. This order is called the "simple to complex" or the "known to unknown" order.

No matter what order you use, you should always carry the reader with you from one topic to another. He should never be in doubt as to the end of one part of the discussion and the beginning of another. In some expositions the parts follow each other so naturally and logically that no bridges are needed. In most essays, however, the parts need to be joined by transitional and connecting phrases, sentences, or even paragraphs. Such expressions as *moreover*, *however*,

## THE THEME (*Continued*)

*also, on the other hand, in certain other respects* may be incorporated in the topic sentence of a paragraph. Occasionally longer transitions are needed. These may stand as separate paragraphs. Examples of these you can find for yourself by analyzing a few essays in some good magazine.

### PROPORTION

The amount of space that you give to each of the topics of your theme will depend partly on the nature of your subject and partly on your attitude toward it. In a process theme, for instance, each step must be made clear. The fact that one step requires more words to make it clear does not indicate that it is more important than another. But, in general, this principle holds good: give space to that which is important; do not waste space on what is unimportant. If you feel that a certain phase of your subject is especially important, you may tell your reader that it is. You must also make him believe you, by making that phase seem more impressive through a fuller treatment of it, and, if possible, by giving it a position of importance at the end of the theme.

The question of what should not receive extended treatment is easily answered. An interesting beginning is important, but it should not be long and rambling. It must catch the reader's interest quickly. It is the bait with which you lure him. It is there not for itself but to lead your reader to the substance of the essay. Make it short. Formal conclusions are neither interesting nor important. As a rule leave them out. Digressions from the main idea are only rarely permissible. They, too, should be brief when they are used.

What is important still depends on you and on your subject. A few examples may make this statement clearer. In a discussion of the work of the CCC camps, for instance, you may feel that the most important achievement is the new hope and self-respect the camps give to the boys in them. Stress that idea by giving it the most space. In discussing life in a sorority house, you might stress the social training the girls receive if you were writing for a women's magazine, or the incentive toward higher scholarship if you were writing for an educational journal, or the discipline of practical citizenship if you were writing for business men. You see how a subject may be pointed at a certain reading group.

### THE ENDING

A short theme does not require a formal conclusion or a summary. By the time your reader has read the last word he should feel that your point has been made, your information conveyed. There is nothing further for you or for him to do but to stop. A theme of six to ten thousand words may occasionally require a more formal leave-taking. A formal review or summary of the points made or



## THE THEME (*Continued*)

ideas presented is usually clumsy. It should be avoided. Far better is a short paragraph by which the central idea is restated and clinched, by which the importance of the subject is again stressed. The concluding sentences of a long essay should not carry minor or subordinate details. It is better to leave the reader with a thought that is vital to your discussion.

## The Theme (Ex. 1)

Name \_\_\_\_\_

Score \_\_\_\_\_

### LIMITING THE SUBJECT

DIRECTIONS: The following attempt to limit a broad subject is illogical. Try to rearrange the topics so that each topic is smaller in scope than the one above it. In the spaces at the left write the numbers of the topics as you would arrange them. Then in the space below copy the topics in the order of decreasing scope.

- \_\_\_\_\_ 1. I like tales of adventure
- \_\_\_\_\_ 2. Books for recreation
- \_\_\_\_\_ 3. Books
- \_\_\_\_\_ 4. Why I like *African Intrigue*
- \_\_\_\_\_ 5. Books that I enjoy reading
- \_\_\_\_\_ 6. Why read a book?
- \_\_\_\_\_ 7. Tales about Africa appeal to me

#### *Rearranged topics*

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- 6. \_\_\_\_\_
- 7. \_\_\_\_\_

## The Theme (Ex. 2)

Name\_\_\_\_\_

Score\_\_\_\_\_

### LIMITING THE SUBJECT

DIRECTIONS: Beginning with a subject from the following list, gradually narrow the subject down to one which you could discuss effectively in an exposition of about eight hundred words: *college women, scholarship, war, labor unions, dancing, books.*

—A—

1.

2.

3.

4.

5.

6.

7.

8.

—B—

1.

2.

3.

4.

5.

6.

7.

8.

## The Theme (Ex. 3)

Name\_\_\_\_\_

Score\_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: Use this model as a suggestion for the way in which you work out the plan on the next page.

*Subject:* "College Politics"

*Readers:* My readers will be mature men and women interested in educational problems. The magazine might be *School and Society*.

*Objective:* I intend to defend participation in college politics.

*Central thought:* Although the impermanence and irresponsibility of a community composed of students may often encourage selfishly partisan politics, yet in the long run political activity in college is a splendid laboratory for developing leadership and a civic consciousness.

*Main divisions of the outline:*

#### *College politics*

1. Lack of permanence and material responsibilities in a student community.
2. Dangers of partisanship.
3. Opportunities for training in leadership.
4. Opportunities for co-operation.
5. Development of civic responsibility.



## The Theme (Ex. 3, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: Using the subject of your next expository theme, you are to do the following: 1. name the kind of readers for whom you are writing; 2. tell what you intend to accomplish through your exposition; 3. state your central thought; 4. give the main topics of your outline.

*Subject:*

*Readers:*

*Objective:*

*Central thought:*

*Main divisions of the outline:*

## The Theme (Ex. 4)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: The following outline represents the first step in organizing material for a theme. The ideas were jotted down as they came to the mind of the writer. The subject of the paper is "What Makes a Good Roommate?" Study this list carefully, and then on the next page group the different ideas under the three main divisions.

#### WHAT MAKES A GOOD ROOMMATE?

1. He must do his share in keeping the room in order.
2. He must not grumble or complain.
3. He must have the ability to take a joke without being angered.
4. He must have a sense of humor.
5. His personality must not be dull or commonplace.
6. He must have interesting ideas of his own.
7. He must show a willingness to co-operate at all times.
8. He must have individuality.
9. He must go to bed on time.
10. He must be willing to observe the necessary study hours.
11. He must be willing to join in amusements.
12. He should help in the preparation of difficult lessons.
13. He must have an interesting but amiable disposition.
14. He must never be sarcastic.
15. He must be able to see the humorous side of life.
16. He must not be self-centered.
17. He must turn the lights out when the other person wants to go to sleep.

## The Theme (Ex. 4, *Continued*)

Name .....

Score .....

### PLANNING THE THEME

DIRECTIONS: On this page you are to copy the items from the preceding page, grouping them under the three main divisions indicated.

#### WHAT MAKES A GOOD ROOMMATE?

I. He must show a willingness to co-operate at all times.

A.

B.

C.

D.

E.

F.

II. He must have an interesting but amiable disposition.

A.

B.

C.

D.

E.

F.

III. He must have a sense of humor.

A.

B.

## The Theme (Ex. 5)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: The following topical outline is illogical in arrangement. Study it carefully. Then copy it on the next page, arranging and subordinating correctly. Improve the phrasing of the title.

TITLE: "THE VALUE OF MILITARY TRAINING IN THE COLLEGES"

#### *Topic Outline*

- I. Physical benefits
  - A. Improved posture
  - B. Improved carriage
- II. The development of muscular co-ordination
- III. The mental benefits
  - A. Development of self-reliance
  - B. The teaching of patriotism
    - 1. Respect for authority
    - 2. Qualities of leadership
- IV. Values to the country
  - A. Training of reserve officers
  - B. Example to other citizens





## The Theme (Ex. 5, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: On this page you are to copy the revised topical outline from the preceding page.

TITLE: \_\_\_\_\_

*Topic Outline*

## The Theme (Ex. 6)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

**DIRECTIONS:** The following outline consists of a mixture of sentences and topics. A topic states the subject about which the writer intends to say something. A sentence summarizes what the writer intends to say about the subject. Consequently a sentence outline is often clearer and more definite than a topic outline.

In the spaces at the left of this outline identify each sentence by writing S before it, and each topic by writing T before it.

On the next page copy this outline, changing every topic to a complete sentence.

SUBJECT: "WHY FAILURES IN COLLEGE?"

1. \_\_\_\_\_ I. College requires of the student a more independent and mature judgment than does high school.
2. \_\_\_\_\_ A. The large number of courses confuses him.
3. \_\_\_\_\_ 1. Lack of proper guidance in choice of courses.
4. \_\_\_\_\_ 2. Inability to decide on a life work.
5. \_\_\_\_\_ B. The courses are more difficult.
6. \_\_\_\_\_ C. More work is assigned.
7. \_\_\_\_\_ D. Less supervision.
8. \_\_\_\_\_ E. More specialization.
9. \_\_\_\_\_ F. Competition is keener.
10. \_\_\_\_\_ II. Poor study habits.
11. \_\_\_\_\_ A. In taking notes.
12. \_\_\_\_\_ B. In reading textbooks.
13. \_\_\_\_\_ C. The student does not know how to budget his time properly.

## The Theme (Ex. 6, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: Reconstruct the outline from the preceding page, making it entirely a sentence outline. Each step in the outline is to be a complete sentence.

SUBJECT: "WHY FAILURES IN COLLEGE?"

*Sentence Outline*

I.

A.

1.

2.

B.

C.

D.

E.

F.

II.

A.

B.

C.

## The Theme (Ex. 7)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: Study the following outline. Then work the exercise on the following page. The outline is a plan for an 800-word paper.

SUBJECT: "LEARNING TO FLY"

#### *Topic Outline*

- I. The pleasures of solo flying
- II. Finding the right school
- III. The ground school
  - A. The radio control room
  - B. The shops where planes are tested and repaired
- IV. Inspection of planes
  - A. Repair of planes
- V. Instruction in flying
  - A. Learning the instruments
  - B. Learning the controls
- VI. The take-off
  - A. Proper speed
  - B. Practice to gain skill
- VII. Learning to land
  - A. Judging distance
    - 1. Landing speed



## The Theme (Ex. 7, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PLANNING THE THEME

DIRECTIONS: Each of the statements refers to the outline on the preceding page. If you think the statement is correct, write C before it. If you think it is wrong, write W before it.

- \_\_\_\_\_ 1. The writer has not planned a sufficient number of main divisions for a theme of eight hundred words.
- \_\_\_\_\_ 2. The author could not possibly treat this subject in an informative and interesting manner in eight hundred words.
- \_\_\_\_\_ 3. Topic VI, "The take-off," logically belongs under Topic III, "The ground school," because the plane must take off from the ground.
- \_\_\_\_\_ 4. If the order of time is used, the first topic should logically be the last one discussed.
- \_\_\_\_\_ 5. Topic IV, "Inspection of planes," should be parallel with A and B under III.
- \_\_\_\_\_ 6. "Repair of planes" should come under VII, "Learning to land," because a plane is repaired after it has landed.
- \_\_\_\_\_ 7. The two topics under VII, "Learning to land," should be co-ordinate, because a man has to judge distance and the proper landing speed in order to land properly.
- \_\_\_\_\_ 8. Topic IV should not be one of the main topics.
- \_\_\_\_\_ 9. "The ground school" should be discussed after the reader has been told how the student learns to fly.
- \_\_\_\_\_ 10. The first main topic should be used at the end of the essay for an effective close.
- \_\_\_\_\_ 11. "Learning the instruments" should be discussed under "The take-off," because a student has to learn the instruments after he takes off.
- \_\_\_\_\_ 12. The material of this outline could logically be rearranged under six main divisions.
- \_\_\_\_\_ 13. The student should use capital letters instead of Roman numerals for his main divisions.
- \_\_\_\_\_ 14. The author of this outline has neglected to limit his subject properly for an 800-word theme.

## The Theme (Ex. 8)

Name .....

Score .....

### PLANNING THE THEME

DIRECTIONS: Analyze the following selection carefully. Then on the next page construct a topical outline of the selection.

#### [THE ORIGIN OF LANGUAGE]

The origin of language is an unsolved problem. It was once supposed that man was created a talking animal; that is to say, that he could speak immediately on his creation, through a special faculty inherent in his very nature. Some scholars maintained that our first parents were instructed in the rudiments of speech by God himself, or that language *in esse* was a gift bestowed by the deity immediately after Adam was created. Along with these opinions went, in former times, the opinion that Hebrew, the language of the Jewish Scriptures, was the primitive tongue of mankind. None of these views are now in favor either with theologians or with philologists. However we conceive the first man to have come into existence, we are forced to believe that language as we know it was a human invention. Not language itself, but the inherent power to frame and develop a language was the birthright of man. This result, it will be seen, is purely negative. It defines what the origin of language was *not*, but it throws no light on the question what it *was*, and no satisfactory answer to the question has ever been proposed. Some scholars believe that human speech originated in man's attempt to imitate the sounds of nature, as if a child should call a dog 'bow-wow,' or a cow 'moo.' No doubt such imitation accounts for a certain number of words in our vocabulary, but there are great difficulties in carrying out the theory to its ultimate results. All that can be said is that the 'bow-wow theory,' as it is jocosely called, has never been driven from the field. Another view, which may be traced without any great difficulty to Herder's attempt to explain 'the speech of animals,' has found a warm defender in Max Müller. According to this view, which has a specious appearance of philosophical profundity, the utterances of primitive man were the spontaneous result, by reflex action, of impressions produced upon him by various external phenomena. Though the 'ding-dong theory,' as it is derisively called, is now discredited, and, in its entirety, is hardly susceptible of intelligible statement, it may, after all, contain a grain of truth.

Another partly discredited theory seeks the origin of language in such involuntary exclamations as *oh! bah! pshaw!* and the like. Hence it is often called the 'pooh-pooh theory.'

—From Greenough and Kittredge, *Words and Their Ways in English Speech*. By permission of The Macmillan Company, publishers.

## The Theme (Ex. 8, *Continued*)

Name-----

Score-----

### PLANNING THE THEME

DIRECTIONS: On this page you are to construct a topical outline of the selection reproduced on the preceding page.

## The Theme (Ex. 9)

Name \_\_\_\_\_

Score \_\_\_\_\_

### BEGINNING THE THEME

DIRECTIONS: Study the different ways of beginning the same theme that have been worked out on this page for a theme on "Why Students Fail."

1. Begin with an incident, real or imagined.

A few days ago I happened to be talking with a cultured and educated woman whose daughter had just been dropped from college because of poor scholarship. I knew the daughter, who did not appear unintelligent. Why had she failed? Why do so many students fail? Determined to find an answer to my questions, I conducted an inquiry, the results of which appear in these pages.

2. Begin by stating your purpose in writing.

Why do students fail? I have been in college long enough to learn that, with too many courses leveled at the understanding of a high-grade moron, a lack of intelligence is not the main cause of student failures. It shall be my purpose in this paper to suggest a number of other causes, far more important than congenital stupidity, to account for the appalling number of one-way tickets bought by students toward the end of the first semester.

3. Begin with an analogy or comparison.

Every farmer knows that if a horse is allowed to break into the oatbin he will promptly eat himself to death. But a mule will eat only as much as he can safely hold and then stop. Among college students there are both horses and mules. In the new freedom of college life, so different from the sheltered existence of their high-school years, the horses among students gorge themselves with the oats of collegiate dissipation. For their own safety they need the restraints imposed by a paternal administration. The mules, on the other hand, take their indulgences with a bit of the horse sense which horses lack, and so they prosper.



### The Theme (Ex. 9, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

## BEGINNING THE THEME

DIRECTIONS: Using the subject of your next expository theme, write three different beginnings for it on this page.

1. Begin with an incident, real or imagined.
2. Begin by stating your purpose in writing.
3. Begin with an analogy or comparison.

## USE OF THE DICTIONARY

The following exercises are designed to help you get acquainted with your dictionary. You should, in the first place, acquire a reliable desk-size dictionary of the type which is intended to serve the needs of college students. Your instructor will tell you which dictionaries are recommended by the English department. In the second place, you should learn what information you may expect to find in your dictionary.

One of the following dictionaries is usually recommended for use in colleges and universities. Bring to class the one which your English department recommends.

*Webster's Collegiate Dictionary*  
*Funk & Wagnalls College Standard Dictionary*  
*The Winston Simplified Dictionary*  
*Macmillan's Modern Dictionary*

Let every member of the class look up the following information under the direction of the instructor.

1. Pronunciation
  - a. What is meant by *diacritical marks*?
  - b. Where can you find a key to the symbols used to indicate pronunciation?
  - c. Look up the following words: *boatswain*, *senile*, *phthisis*, *respite*. What do you learn about the manner in which pronunciation is indicated?
2. Spelling
  - a. Look up the following words: *plow*, *plough*; *catalog*, *catalogue*; *envelop*, *envelope*; *esthetic*, *aesthetic*. Which forms are preferred?
  - b. Does your dictionary give any rules for spelling?
  - c. What does your dictionary tell you about such forms as *colour*, *centre*, *theatre*, *connexion*?
3. Principal parts of verbs
  - a. Look up *run*, *write*, *learn*, *love*. What are the principal parts of each of these verbs? How are they indicated in your dictionary?
  - b. When three forms of a verb are given, what is the first? the second? the third?
4. Abbreviations
  - a. Look up *mule skinner*, *sinus*, *jury-rigged*, *nice*. What do these abbreviations mean: *Colloq.*, *U.S.*, *Anat. & Zool.*, *Naut.*, *Obs.*?

## USE OF THE DICTIONARY (*Continued*)

- b. Where do you find lists of abbreviations in your dictionary?
  - c. What do the following abbreviations mean: *viz.*, *ibid.*, *e.g.*, *cf.*?
5. Compounds
- a. Look up the following words: *quarterdeck*, *son-in-law*, *offcolor*, *doublefaced*.
  - b. How does your dictionary indicate hyphens? How does the mark between the parts of a compound word differ from the mark placed between syllables?
  - c. Look up *overfree*, *semiformal*. What do you learn about finding words formed by compounding with a common prefix?
  - d. Look up *sea green* and *sea-green*. Does your dictionary give you general rules which explain the difference between these two forms?
6. Phrases from foreign languages
- a. What do the following expressions mean? Where can you find them?

*persona non grata*

*coup d'état*

*de gustibus non est disputandum*

*l'étoile du nord*

### 7. Miscellaneous information

- a. What is the preferred English pronunciation of *Don Quixote*?
- b. Who was Cassandra?
- c. Who is Eduard Benes?
- d. What is the population of Stalingrad?
- e. What was "Hobson's choice"?
- f. Find the botanical name of snapdragon.
- g. What do the letters R.F.C. stand for?
- h. When did Voltaire live?
- i. What does the name Margaret mean?
- j. Where is Micronesia?
- k. Who was Melchizedek?
- l. Who was Dionysus?

## Dict (Ex. 10)

Name\_\_\_\_\_

Score\_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the space below each question give briefly but accurately the information asked for.

#### *WEBSTER'S COLLEGIATE DICTIONARY*

1. How does this dictionary indicate pronunciation?
2. How does it indicate stress or accent?
3. Where can you find abbreviations listed?
4. Where does it give etymologies or word sources?
5. In what order does it give the meanings of a word?
6. Where does it give information about names and places?
7. What special departments does it have?



## Dict (Ex. 11)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the column of numbers at the left draw a circle about the number of every correct statement. All statements apply to the fifth edition of *Webster's Collegiate Dictionary*.

- 1 2 3 4 5 The following statements are true in regard to the definitions given in *Webster's Collegiate*: 1. they are given in the order of usage, in which the most common meaning is given first 2. synonyms are given immediately after the spelling 3. heavy-faced Arabic numerals are used to number definitions when a word has several different meanings 4. meanings are given in the historical order 5. meanings are given in no particular order.
- 1 2 3 4 5 The pronunciation of a word is indicated: 1. by respelling the word according to two different keys 2. by respelling in only one way, using the Revised Scientific Alphabet 3. in parentheses, immediately after the word 4. in brackets, after the definitions 5. by respelling, in parentheses, using the Webster phonetic alphabet.
- 1 2 3 4 5 The primary accent is indicated by: 1. a heavy accent mark after the syllable 2. a single light accent mark after the syllable 3. a double accent mark after the syllable 4. a centered period after the syllable 5. a double hyphen between hyphenated words.
- 1 2 3 4 5 When trying to find a name in *Webster's*, the student should be guided by the following: 1. all proper names are given in the Pronouncing Gazetteer 2. all names are listed in alphabetical order in the regular vocabulary 3. Biblical names are listed in the regular vocabulary 4. names of characters from fiction are given in the appendix 5. names of living persons only are listed in the Pronouncing Biographical Dictionary.
- 1 2 3 4 5 The etymology or source of a word is given: 1. in brackets, after the definitions 2. in brackets, before the definitions 3. in italic type 4. by listing merely the last and immediate source of the word 5. by tracing the word back as far as it can be traced with accuracy.
- 1 2 3 4 5 Syllabic divisions of a word are indicated in the following manner: 1. by a centered period after an unaccented syllable 2. by a double hyphen after an accented syllable 3. by a hyphen between hyphenated words 4. by an accent mark and a centered period after accented syllables 5. by an accent mark, without a centered period, after accented syllables.

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## Dict (Ex. 12)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the space below each question give briefly but accurately the information asked for.

#### *THE WINSTON SIMPLIFIED DICTIONARY*

1. How does this dictionary indicate pronunciation?
2. How does it indicate stress or accent?
3. Where can you find abbreviations listed?
4. Where does it give etymologies or word sources?
5. In what order does it give meanings of a word?
6. Where does it give information about names and places?
7. What special departments does it have?

## Dict (Ex. 13)

Name .....

Score .....

### USE OF THE DICTIONARY

DIRECTIONS: In the column of numbers at the left draw a circle about the number of every correct statement. All statements apply to the college edition of the *Winston Simplified Dictionary*.

- 1 2 3 4 5 The pronunciation of a word is indicated: 1. by respelling according to a phonetic key 2. by respelling according to two different keys 3. in parentheses after the word 4. when usage sanctions two pronunciations, by giving the preferred one second 5. when two pronunciations are listed, by giving the preferred one first.
- 1 2 3 4 5 In order to determine the pronunciation of a word, a student must know that: 1. the *Winston* uses a light and a heavy accent mark 2. the *Winston* uses a single and a double accent mark 3. accent marks are given with the respelling 4. a single mark indicates the main stress and a double mark indicates the secondary stress 5. the correct accent marks are used only when there is serious doubt as to the correct pronunciation.
- 1 2 3 4 5 When he is looking for the meaning of an abbreviation, a student should know that: 1. the *Winston* lists abbreviations in several different places 2. a complete list of abbreviations is given in alphabetical order in the main vocabulary 3. a complete list of abbreviations is given in the appendix 4. a list of abbreviations used in the dictionary is given in the explanatory notes 5. a special list precedes the dictionary of names and places.
- 1 2 3 4 5 The following information is true about the method of giving the meaning of a word: 1. the order of definitions is the historical order, or order of development 2. the older meanings are given first, then the more recent ones 3. synonyms are given at the end of the entry 4. synonyms are given after the word and before the pronunciation 5. the order of definitions is the order of usage, with the most common meanings being listed first.
- 1 2 3 4 5 When trying to find a name in the *Winston*, a student should be guided by the following facts: 1. names of literary characters are in the main vocabulary 2. names of famous persons, living or dead, are in a special section in the appendix 3. names of Biblical characters are in a special section in the appendix 4. names of places are given in the same section as the names of persons 5. names of characters from mythology are given in the main vocabulary.

## Dict (Ex. 14)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the space below each question give briefly but accurately the information asked for.

#### THE FUNK & WAGNALLS COLLEGE STANDARD

1. How does this dictionary indicate pronunciation?
2. How does it indicate stress or accent?
3. Where can you find abbreviations listed?
4. Where does it give etymologies or word sources?
5. In what order does it give the meanings of a word?
6. Where does it give information about names and places?
7. What special departments does it have?



## Dict (Ex. 15)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: If a statement is true, write C before it. If a statement is wrong, write W before it. All statements refer to the Funk & Wagnalls *College Standard Dictionary*.

- \_\_\_\_\_ 1. Information about places is given in the Pronouncing Gazetteer.
- \_\_\_\_\_ 2. The definitions of a word are given in the historical order, or the order of development of the meanings.
- \_\_\_\_\_ 3. The meanings are given in the order of usage, in which the most common meanings are given first.
- \_\_\_\_\_ 4. The use of two keys indicates the fact that a word may be pronounced in two different ways.
- \_\_\_\_\_ 5. When a word is spelled in two ways, the simpler form is preferred.
- \_\_\_\_\_ 6. This dictionary lists the spellings recommended by the Simplified Spelling Board.
- \_\_\_\_\_ 7. Simplified spelling is now generally used by writers and publishers.
- \_\_\_\_\_ 8. In indicating pronunciation, the dictionary uses the Revised Scientific Alphabet for the first key.
- \_\_\_\_\_ 9. Key words explaining the sounds of the pronunciation keys are listed at the top of every two pages facing each other.
- \_\_\_\_\_ 10. Etymologies are given in brackets before the definitions.
- \_\_\_\_\_ 11. This dictionary uses a single heavy accent mark to indicate the secondary stress.
- \_\_\_\_\_ 12. This dictionary uses a double accent mark to indicate secondary stress.
- \_\_\_\_\_ 13. A double hyphen is used to indicate compound words.
- \_\_\_\_\_ 14. Syllabic division is indicated by a single hyphen after an unaccented syllable and a double hyphen after an accented syllable.
- \_\_\_\_\_ 15. Syllabic divisions are marked by a centered period after unaccented syllables.
- \_\_\_\_\_ 16. A complete list of abbreviations is given in the appendix.
- \_\_\_\_\_ 17. Abbreviations are listed in alphabetical order in the main vocabulary.
- \_\_\_\_\_ 18. All names of persons and places are listed in a special appendix.
- \_\_\_\_\_ 19. All proper names which the dictionary lists may be found in the main vocabulary.

## Dict (Ex. 16)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the space below each question give briefly but accurately the information asked for.

#### *MACMILLAN'S MODERN DICTIONARY*

1. How does this dictionary indicate pronunciation?
2. How does it indicate stress or accent?
3. Where can you find abbreviations listed?
4. Where does it give etymologies or word sources?
5. In what order does it give meanings of a word?
6. Where does it give information about names and places?
7. What special departments does it have?

## Dict (Ex. 17)

Name\_\_\_\_\_

Score\_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the column of numbers at the left draw a circle about the number of every correct statement. All statements apply to *Macmillan's Modern Dictionary*.

- 1 2 3 4 5 The pronunciation of a word is indicated: 1. by a phonetic spelling in parentheses 2. by respelling the word according to two different keys 3. in brackets, after the definitions 4. in the appendix 5. in parentheses, after the vocabulary entry.
- 1 2 3 4 5 The primary accent is indicated: 1. by a single light accent mark after the syllable 2. by a hyphen after the syllable 3. by a double accent mark 4. by a centered period after the syllable 5. by a heavy accent mark after the syllable.
- 1 2 3 4 5 The etymology or source of a word is given: 1. in the introduction or preface 2. in parentheses before the pronunciation 3. in square brackets at the end of most definitions 4. in a special department at the end of the book 5. by showing approximately the languages through which the word has passed.
- 1 2 3 4 5 This dictionary gives special information in the following manner: 1. there is a biographical dictionary in the appendix 2. illustrations are used in the vocabulary 3. many slang and colloquial words are listed and properly labeled 4. examples of idioms are given 5. foreign words and phrases, Biblical names, and geographical names are given in the main vocabulary.
- 1 2 3 4 5 The following grammatical information is given in this dictionary: 1. following the pronunciation is given the abbreviation for the part of speech 2. if a word is used as several parts of speech, it is repeated in the vocabulary for each part of speech 3. the principal parts are given after the verbs 4. the comparison of adjectives and adverbs is given if they are compared irregularly 5. each part of speech is used correctly in a sentence.
- 1 2 3 4 5 When trying to find a name in *Macmillan's Modern Dictionary*, the student should be guided by the following: 1. names of literary characters are listed in the main vocabulary 2. names of geographical places are listed in the Pronouncing Gazetteer 3. names of famous persons, living or dead, are in the main vocabulary 4. no names of living persons are listed in the book 5. names of places are given in the same section as names of persons.

# Dict (Ex. 18)

Name \_\_\_\_\_

Score \_\_\_\_\_

## USE OF THE DICTIONARY

**DIRECTIONS:** Determine the correct pronunciation of each of the following words. Place the primary accent mark where it belongs. Then in the space at the left write the number of the syllable which should be accented. Pronounce each word.

*Example:*

<u>1</u>	dic'tion ar y	dictionary
_____	1. a li as	alias
_____	2. ad mi ra ble	admirable
_____	3. ap pel late	appellate
_____	4. com pa ra ble	comparable
_____	5. con do lence	condolence
_____	6. con ver sant	conversant
_____	7. dis charge	discharge
_____	8. ex qui site	exquisite
_____	9. hos pi ta ble	hospitable
_____	10. in com pa ra ble	incomparable
_____	11. lam en ta ble	lamentable
_____	12. mis chie vous	mischievous
_____	13. or ches tra	orchestra
_____	14. pos i tive ly	positively
_____	15. pre ced ence	precedence
_____	16. pri ma ri ly	primarily
_____	17. so no rous	sonorous
_____	18. the a ter	theater
_____	19. va gar y	vagary
_____	20. ve he ment	vehement



## Dict (Ex. 19)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the space at the left of each word write the word correctly divided into syllables. Place a mark like a hyphen between syllables. Place the primary accent where it belongs.

*Example:*      ac-com'-pa-ni-ment      accompaniment

- \_\_\_\_\_ 1. anecdote
- \_\_\_\_\_ 2. anxiety
- \_\_\_\_\_ 3. fascinate
- \_\_\_\_\_ 4. miniature
- \_\_\_\_\_ 5. pamphlet
- \_\_\_\_\_ 6. synonymous

DIRECTIONS: In the first column indicate by means of the primary accent the preferred pronunciation of each word. In the second column indicate the alternative pronunciation. Why should a dictionary record two pronunciations of the same word?

- |                     |                  |               |
|---------------------|------------------|---------------|
| 1. ab do men        | ab do men        | abdomen       |
| 2. a dult           | ad ult           | adult         |
| 3. chauf feur       | chauf feur       | chauffeur     |
| 4. com mu nal       | com mu nal       | communal      |
| 5. con tem pla tive | con tem pla tive | contemplative |
| 6. de tour          | de tour          | detour        |
| 7. dis course       | dis course       | discourse     |
| 8. o a sis          | o a sis          | oasis         |
| 9. re search        | re search        | research      |
| 10. ro mance        | ro mance         | romance       |

## Dict (Ex. 20)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: The following abbreviations are among those you should know if you are to use the dictionary intelligently. In the space at the left of each abbreviation write the word or words for which it stands.

- |       |                 |
|-------|-----------------|
| _____ | 1. adj.         |
| _____ | 2. adv.         |
| _____ | 3. Anat.        |
| _____ | 4. AS., A.-S.   |
| _____ | 5. cf.          |
| _____ | 6. cir.         |
| _____ | 7. colloq.      |
| _____ | 8. Dial., dial. |
| _____ | 9. e.g.         |
| _____ | 10. ety., etym. |
| _____ | 11. ff.         |
| _____ | 12. fr.         |
| _____ | 13. Gr.         |
| _____ | 14. Heb.        |
| _____ | 15. ibid.       |
| _____ | 16. id.         |
| _____ | 17. i.e.        |
| _____ | 18. incl.       |
| _____ | 19. L., Lat.    |
| _____ | 20. l.c.        |
| _____ | 21. Obs.        |
| _____ | 22. v.i.        |
| _____ | 23. v.t.        |

## Dict (Ex. 21)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: Look up the following words in your dictionary to see whether they are to be written solid or compound or separate. Then in the space at the left of each word write the word correctly spelled.

*Example:*

son-in-law

son in law

midnight

mid night

1. al ready

2. all ready

3. all right

4. anti socialistic

5. anti Bolshevik

6. super human

7. pre canceled

8. inter collegiate

9. inter Allied

10. note book

11. text book

12. never the less

13. quarter sawed

14. trans continental

15. trans American

16. bio chemistry

17. cat walk

18. black board

19. dining car

20. ex governor

## Dict (Ex. 22)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

**DIRECTIONS:** Find the principal parts of the following verbs. Use your dictionary. You learn nothing by guessing. Write the past tense form in the first space and the past participle form in the second space.

<i>Past</i>	<i>Past Participle</i>	
_____	_____	1. swim
_____	_____	2. bring
_____	_____	3. lay
_____	_____	4. rise
_____	_____	5. sit
_____	_____	6. throw
_____	_____	7. run
_____	_____	8. hide

**DIRECTIONS:** Use your dictionary to find the correct plurals for the following words. Copy each plural on the line before the word. Do not guess.

- |       |               |
|-------|---------------|
| _____ | 1. tomato     |
| _____ | 2. phenomenon |
| _____ | 3. calf       |
| _____ | 4. deer       |
| _____ | 5. madam      |
| _____ | 6. cargo      |
| _____ | 7. basis      |
| _____ | 8. radius     |



## Dict (Ex. 23)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the space before each sentence write the usage label (Slang, Colloq., Archaic, Dial., etc.) which you find for the italicized word as it is used in the sentence.

- \_\_\_\_\_ 1. She was pretty and popular, but she *flunked out* at the end of the year.
- \_\_\_\_\_ 2. Oswald made the mistake of quarreling with an Irish *cop*.
- \_\_\_\_\_ 3. *Methinks* it is time to go to bed.
- \_\_\_\_\_ 4. *Eftsoons* the cattle returned to the corral.
- \_\_\_\_\_ 5. Our new superintendent is a real *go-getter*.
- \_\_\_\_\_ 6. Sir, I was *gypped* when I registered for your course.
- \_\_\_\_\_ 7. My mother will *lick* me for telling that lie.
- \_\_\_\_\_ 8. We saw nothing in her performance to *enthuse* about.

DIRECTIONS: After each word write the synonyms for it listed in your dictionary. What dictionary are you using? \_\_\_\_\_

1. Anger \_\_\_\_\_

2. Courage \_\_\_\_\_

3. Fair \_\_\_\_\_

4. Hate \_\_\_\_\_

5. Honest \_\_\_\_\_

## Dict (Ex. 24)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: The following words have interesting origins. Look up each word in an unabridged dictionary.

- |             |               |
|-------------|---------------|
| 1. almanac  | 12. macadam   |
| 2. bankrupt | 13. mint      |
| 3. bedlam   | 14. panic     |
| 4. bowery   | 15. pastor    |
| 5. boycott  | 16. sandwich  |
| 6. broker   | 17. saxophone |
| 7. calico   | 18. taboo     |
| 8. curfew   | 19. taxicab   |
| 9. dollar   | 20. tawdry    |
| 10. jersey  | 21. thug      |
| 11. lunacy  | 22. vandal    |

## Dict (Ex. 25)

Name\_\_\_\_\_

Score\_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: The following list contains some of the technical terms you will need to know in your study of writing or literature. With the help of your dictionary ascertain the exact meaning of each of these terms.

- |                    |                |
|--------------------|----------------|
| 1. accident        | 21. epigram    |
| 2. alexandrine     | 22. etymology  |
| 3. allegory        | 23. euphemism  |
| 4. alliteration    | 24. extant     |
| 5. allusion        | 25. hackneyed  |
| 6. ambiguous       | 26. hyperbole  |
| 7. analogy         | 27. idiom      |
| 8. ancillary       | 28. irony      |
| 9. antithesis      | 29. ligature   |
| 10. apposition     | 30. litotes    |
| 11. archaic        | 31. obsolete   |
| 12. authentic      | 32. paraphrase |
| 13. auxiliary      | 33. parody     |
| 14. circumlocution | 34. pedantic   |
| 15. colloquial     | 35. redundance |
| 16. concessive     | 36. sequence   |
| 17. correlatives   | 37. soliloquy  |
| 18. dénouement     | 38. tautology  |
| 19. diffuse        | 39. trite      |
| 20. ellipsis       | 40. verbosity  |

## Dict (Ex. 26)

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF THE DICTIONARY

DIRECTIONS: In the column of figures at the left draw a circle about the number of every correct answer. More than one answer in a group may be right.

- 1 2 3 4 5 BEDLAM may be traced back to 1. a hospital for lunatics 2. a lodging house in Paris, where the poor were allowed to remain free of charge 3. St. Mary of Bethlehem in London 4. a religious sect of the eighteenth century 5. a Latin word meaning "noise."
- 1 2 3 4 5 BOWERY may be traced back to 1. an old English word for a wooded area 2. the practice of worshiping in groves of oaks 3. a German word for boughs of trees 4. the name of the tribe of Indians that seized the political control of New York City 5. a Dutch word meaning "farmer."
- 1 2 3 4 5 BOYCOTT may be traced back to 1. the exploits of a buccaneer who sailed the Barbary Coast 2. the name of a land agent in Ireland 3. the name of an English officer, Colonel Boycott, who suppressed labor riots in Tanotova 4. the name of the man who invented the boycott 5. the name of the man who was the first victim of a boycott.
- 1 2 3 4 5 BROKER may be traced back to 1. a name for a retailer of wine 2. the early money changers mentioned in the Bible 3. the fact that money lenders in the early days often broke their pledges 4. the fact that usurers broke their victims 5. an old Hebrew custom of breaking bread before a business transaction.
- 1 2 3 4 5 CALICO may be traced back to 1. the original Latin name for this kind of cloth 2. an old Germanic word for cloth 3. Calicut, India, from which the cloth was first imported 4. a fancied resemblance between it and the coloring of calico bass 5. Kaligo, a Syrian seaport, from which this cloth was brought to England by the crusaders.
- 1 2 3 4 5 CURFEW may be traced back to 1. a regulation directing that fires be covered at a certain hour 2. the notion that the fires of flaming youth need to be extinguished at nine o'clock at night 3. the name of a bell that was used to ring curfew in Paris in the Middle Ages 4. a Spanish knight, Couer Fewe, who started the custom as a measure of safety 5. the Latin word for "ringing a bell."



DICT (Ex. 26, *Continued*)

- 1 2 3 4 5 DOLLAR may be traced to 1. a German word for "valley" 2. a Russian word for "gold" 3. an American Indian word for "silver" 4. a French word for "wheel" 5. a Spanish word for "wealth."
- 1 2 3 4 5 LUNATIC may be traced back to 1. a Celtic word for "insane" 2. a German word for "idiot" 3. a Latin word for "moon" 4. a French word for "water" 5. a Greek word for "outcast."
- 1 2 3 4 5 SANDWICH originated from 1. a form of food used by the natives of the Sandwich Islands 2. the name of an English nobleman 3. the name of a kind of cheap bread sold to the poor in London 4. an Irish word for "bread" 5. a word invented by an American restaurant owner.
- 1 2 3 4 5 TAWDRY originated from 1. a mispronunciation of the name of Saint Audrey 2. the name of a maker of a certain kind of lace used by the women of Holland 3. a French word for cheap decorations 4. the name of the town in Holland where lace was made 5. the name of a famous queen of Austria.
- 1 2 3 4 5 THUG originated from 1. a mispronunciation of the word meaning "to pull" 2. a Germanic tribe that invaded Italy 3. a slang word used by the gangs of London 4. a secret society of northern India, the members of which made a profession of murder 5. a Greek word for "thief."
- 1 2 3 4 5 PANIC may be traced back to 1. a theater fire in Chicago which resulted in a panic 2. a Greek god who was associated with fields and wild life 3. the leader of an Asiatic tribe which invaded France 4. a medical term used in the Middle Ages 5. an old English slang term.
- 1 2 3 4 5 SAXOPHONE is derived from 1. a man's name and a Greek word 2. the name of the inventor, Antoine Sax, and a word for *tone* 3. the Latin word for clarinet 4. a word invented by a famous leader of a swing orchestra 5. an early American word for *horn*.
- 1 2 3 4 5 VANDAL was originally the name of 1. a state university on the Pacific Coast 2. a tribe in northern Africa 3. a famous football coach 4. a general in the armies of Napoleon 5. a Germanic tribe that captured Rome.



## SPELLING

Learn to spell words by learning to pronounce them correctly. The following words are often misspelled because of incorrect pronunciation:

### *Right*

1. accidentally
2. athlete
3. arctic
4. barbarous
5. candidate
6. cavalry
7. disastrous
8. February
9. geography
10. government
11. grievous
12. hindrance
13. hundred
14. introduce
15. library
16. literature
17. optimistic
18. particular
19. perform
20. perseverance
21. perspiration
22. practically
23. probably
24. quantity
25. recognize
26. representative
27. sophomore
28. strictly
29. surprise
30. tragedy

### *Wrong*

- (not *accidently*)
- (not *athelete*)
- (not *artic*)
- (not *barbarious*)
- (not *canidate*)
- (not *calvary*)
- (not *disasterous*)
- (not *Febuary*)
- (not *gography*)
- (not *goverment*)
- (not *grievious*)
- (not *hinderance*)
- (not *hunderd*)
- (not *interduce*)
- (not *libary*)
- (not *liteture*)
- (not *optomistic*)
- (not *paticular*)
- (not *preform*)
- (not *perserverance*)
- (not *prespiration*)
- (not *pratically*)
- (not *probally*)
- (not *quantity*)
- (not *reconize*)
- (not *represenative*)
- (not *sophmore*)
- (not *strickly*)
- (not *supprise*)
- (not *tradegey*)

## SPELLING (*Continued*)

After you have studied the words on the preceding page, cross out the incorrect form in each group on this page and copy the correct form in the space at the left.

_____	1. perserverance	perseverance
_____	2. pratically	practically
_____	3. quantity	quanity
_____	4. represenative	representative
_____	5. strickly	strictly
_____	6. tragedy	tradegey
_____	7. Febuary	February
_____	8. government	goverment
_____	9. arctic	artic
_____	10. introduce	interduce
_____	11. library	library
_____	12. optimistic	optomistic
_____	13. atheletics	athletics
_____	14. barbarious	barbarous
_____	15. candidate	canidate
_____	16. hinderance	hindrance
_____	17. cavalry	calvary
_____	18. grievous	grievous
_____	19. perform	preform
_____	20. prespiration	perspiration
_____	21. probally	probably
_____	22. recognize	reconize
_____	23. sophmore	sophomore
_____	24. supprise	surprise
_____	25. disastrous	disasterous

## SPELLING (Continued)

Memorize the following spelling rule:

*Rule:* A word ending in silent *e* generally drops the *e* before a suffix beginning with a vowel, but it retains the *e* before a suffix beginning with a consonant.

*Exceptions:* After *c* or *g*, if the suffix begins with *a* or *o*, the *e* is retained to preserve the soft sound of *c* or *g*.

*Examples:*

Drop *-e* before a vowel.

arrange + ing = arranging	dine + ing = dining
arrive + ing = arriving	desire + ous = desirous
admire + ation = admiration	explore + ation = exploration
admire + able = admirable	fame + ous = famous
allure + ing = alluring	imagine + ary = imaginary
believe + ing = believing	imagine + able = imaginable
care + ing = caring	love + able = lovable
come + ing = coming	lose + ing = losing
deplore + able = deplorable	move + able = movable

Retain *-e* before a consonant.

arrange + ment = arrangement	hate + ful = hateful
care + ful = careful	like + ness = likeness
force + ful = forceful	move + ment = movement

Retain *e* after *c* or *g*, if the suffix begins with *a* or *o*.

advantage + ous = advantageous
change + able = changeable
courage + ous = courageous
notice + able = noticeable
outrage + ous = outrageous
peace + able = peaceable
service + able = serviceable

There are a few other exceptions: hoeing, shoeing, toeing (to guard against mispronunciation); dyeing, singeing (to distinguish from *dying*, *singing*); duly, argument, truly, awful, wholly, mileage, ninth. *Webster's New International Dictionary* lists variant spellings for abridgment, acknowledgment, and judgment: *abridgement*, *acknowledgement*, *judgement*. Please remember that the forms given first are the preferred forms. See *Webster's New International Dictionary*, second edition, "Orthography," page lxxix, sections 10 and 11.

## SPELLING (*Continued*)

Memorize the following spelling rule:

*Rule:* In words with *ie* or *ei* when the sound is long *ee*, use *i* before *e* except after *c*.

*Exceptions:* Either, neither, financier, weird, species, seize, leisure. These may be remembered by arranging them in a sentence: Neither financier seized either species of weird leisure.

### Use *i* before *e*

achieve	mien
afield	
aggrieve	niece
belief	piece
believe	pier
besiege	pierce
bier	priest
brief	
	relieve
cashier	reprieve
chief	retrieve
disbelief	shield
	shriek
fief	siege
field	
fiend	thief
fierce	thieve
frieze	
frontispiece	unbelief
grief	wield
grieve	
	yield
lief	
liege	

### except after *c*

ceiling	deceive
conceit	perceive
conceive	receipt
deceit	receive

## SPELLING (Continued)

Memorize the following spelling rule:

*Rule:* In words of one syllable and words accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

Where the dictionary gives two forms, such as *canceled, cancelled*, notice that the preferred form, given first, always follows the rule. See the *New International Dictionary*, page lxxix, note at the bottom of the first column.

### 1. Suffix begins with a vowel.

(One syllable)

brag — bragging  
cram — cramming  
drag — dragging  
din — dinning  
drop — dropped  
cut — cutting  
bid — bidding  
flag — flagged  
get — getting  
clan — clannish

man — mannish  
plan — planning  
snap — snapped  
sin — sinning  
stop — stopped  
quit — quitting  
rob — robbed  
stab — stabbed  
whip — whipped  
glad — gladdest

(Accent on last syllable)

admit — admitted  
begin — beginning  
commit — committed  
concur — concurring  
confer — conferring

equip — equipped  
commit — committee  
occur — occurrence  
submit — submitted  
compel — compelled

(Not accented on last syllable)

prefer — preference  
refer — reference  
happen — happened

benefit — benefited  
profit — profitable  
marvel — marvelous

### 2. Suffix begins with a consonant.

glad — gladness  
fat — fatness  
man — manhood  
brother — brotherhood  
wit — witness  
dim — dimness  
fret — fretful  
joy — joyful

sin — sinful  
equip — equipment  
inter — interment  
develop — development  
wilder — wilderness  
forget — forgetful  
repay — repayment  
mad — madness



## SPELLING (Continued)

Memorize the following spelling rule:

*Rule:* A noun ending in *y* preceded by a consonant forms the plural in *ies*; a verb ending in *y* preceded by a consonant forms its present tense, third person singular, in *ies*.

*Examples:*

(Ending in *y* preceded by a consonant)

baby	— babies	copy	— copies
pity	— pities	fairy	— fairies
marry	— marries	fly	— flies
sky	— skies	mercy	— mercies
lady	— ladies	army	— armies

(Ending in *y* preceded by a vowel)

attorney	— attorneys	delay	— delays
destroy	— destroys	chimney	— chimneys
alloy	— alloys	key	— keys
valley	— valleys	enjoy	— enjoys

Distinguish between words similar in sound by difference in spelling and meaning:

accept	— except	its	— it's
advice	— advise	knew	— new
affect	— effect	know	— no
all ready	— already	later	— latter
all together	— altogether	lead	— led
altar	— alter	lose	— loose
berth	— birth	past	— passed
breath	— breathe	peace	— piece
canvas	— canvass	plane	— plain
capital	— capitol	precede	— proceed
coarse	— course	presence	— presents
cite	— site, sight	principal	— principle
complement	— compliment	quiet	— quite
choose	— chose	respectfully	— respectively
consul	— council, counsel	right	— rite, write
dairy	— diary	shone	— shown
desert	— dessert	stationary	— stationery
decent	— descent	staid	— stayed
device	— devise	straight	— strait
dining	— dinning	statue	— statute, stature
formally	— formerly	their	— there, they're
forth	— fourth	threw	— through
hear	— here	till	— until
instance	— instants	to	— too, two
irrelevant	— irreverent	weather	— whether

## SPELLING LIST

DIRECTIONS: For each lesson study twenty words from the following list. To help you remember the spelling, each word has been divided by syllables.

### 1

- |                      |                  |
|----------------------|------------------|
| 1. ab-bre-vi-ate     | 1. abbreviate    |
| 2. ab-sence          | 2. absence       |
| 3. ab-sorp-tion      | 3. absorption    |
| 4. ab-surd           | 4. absurd        |
| 5. ac-cept           | 5. accept        |
| 6. ac-ci-den-tal-ly  | 6. accidentally  |
| 7. ac-com-mo-date    | 7. accommodate   |
| 8. ac-com-plish      | 8. accomplish    |
| 9. ac-com-pa-ny-ing  | 9. accompanying  |
| 10. ac-cu-mu-late    | 10. accumulate   |
| 11. ac-cus-tom       | 11. accustom     |
| 12. a-chieve-ment    | 12. achievement  |
| 13. ac-knowl-edge    | 13. acknowledge  |
| 14. ac-quaint-ance   | 14. acquaintance |
| 15. ac-quit-ted      | 15. acquitted    |
| 16. a-cross          | 16. across       |
| 17. ad-di-tion-al-ly | 17. additionally |
| 18. ad-dress         | 18. address      |
| 19. af-fect          | 19. affect       |
| 20. ag-gra-vate      | 20. aggravate    |

### 2

- |                  |                 |
|------------------|-----------------|
| 1. all right     | 21. all right   |
| 2. al-le-y       | 22. alley       |
| 3. al-lies       | 23. allies      |
| 4. al-ways       | 24. always      |
| 5. al-most       | 25. almost      |
| 6. al-though     | 26. although    |
| 7. al-to-geth-er | 27. altogether  |
| 8. a-lum-na      | 28. alumna (ae) |
| 9. a-lum-nus     | 29. alumnus (i) |
| 10. am-a-teur    | 30. amateur     |
| 11. a-mong       | 31. among       |
| 12. a-mount      | 32. amount      |
| 13. a-nal-y-sis  | 33. analysis    |
| 14. an-a-lyze    | 34. analyze     |

# SPELLING LIST (Continued)

15. an-gel
16. an-gle
17. an-nu-al
18. an-swer
19. a-part-ment
20. a-pol-o-gy

35. angel
36. angle
37. annual
38. answer
39. apartment
40. apology

## 3

1. app-pa-ra-tus
2. app-par-ent
3. ap-pear-ance
4. ap-pro-pri-ate
5. arc-tic
6. ar-gu-ment
7. a-ris-ing
8. a-rith-me-tic
9. ar-range-ment
10. ar-til-ler-y
11. as-cend
12. as-so-ci-a-tion
13. ath-lete
14. ath-let-ics
15. at-tend-ance
16. au-di-ence
17. aux-il-ia-ry
18. awk-ward
19. bach-e-lor
20. bal-ance

41. apparatus
42. apparent
43. appearance
44. appropriate
45. arctic
46. argument
47. arising
48. arithmetic
49. arrangement
50. artillery
51. ascend
52. association
53. athlete
54. athletics
55. attendance
56. audience
57. auxiliary
58. awkward
59. bachelor
60. balance

## 4

1. bal-loon
2. ba-nan-a
3. bar-ba-rous
4. bat-tal-ion
5. be-com-ing
6. beg-gar
7. beg-ging
8. be-gin-ning
9. be-liev-ing
10. ben-e-fit-ed
11. bis-cuit
12. bound-a-ries
13. bril-liant
14. Brit-ain
15. Bri-tan-ni-ca

61. balloon
62. banana
63. barbarous
64. battalion
65. becoming
66. beggar
67. begging
68. beginning
69. believing
70. benefited
71. biscuit
72. boundaries
73. brilliant
74. Britain
75. Britannica

# SPELLING LIST (*Continued*)

16. bu-reau
17. bur-glar
18. busi-ness
19. caf-e-te-ri-a
20. cal-en-dar

76. bureau
77. burglar
78. business
79. cafeteria
80. calendar

## 5

1. can-di-date
2. cap-i-tal
3. cap-i-tol
4. car-bu-ret-or
5. ca-reer
6. cem-e-ter-y
7. cer-tain
8. change-a-ble
9. chang-ing
10. chap-er-on(e)
11. char-ac-ter-is-tic
12. chauff-feur
13. clothes
14. col-umn
15. com-ing
16. com-mis-sion
17. com-mit-ted
18. com-mit-tee
19. com-par-a-tive
20. com-pelled

81. candidate
82. capital
83. capitol
84. carburetor
85. career
86. cemetery
87. certain
88. changeable
89. changing
90. chaperon(e)
91. characteristic
92. chauffeur
93. clothes
94. column
95. coming
96. commission
97. committed
98. committee
99. comparative
100. compelled

## 6

1. com-pet-i-tive
2. com-ple-ment
3. com-pli-ment
4. com-pul-so-ry
5. con-cede
6. con-ceiv-a-ble
7. con-fer-ence
8. con-ferred
9. con-fi-dent-ly
10. con-fi-den-tial-ly
11. con-nois-seur
12. con-quer-or
13. con-science
14. con-sci-en-tious
15. con-scious
16. con-scious-ness

101. competitive
102. complement
103. compliment
104. compulsory
105. concede
106. conceivable
107. conference
108. conferred
109. confidently
110. confidentially
111. connoisseur
112. conqueror
113. conscience
114. conscientious
115. conscious
116. consciousness

# SPELLING LIST (*Continued*)

17. con-tin-u-ous
18. con-trolled
19. con-ven-ient
20. cour-te-ous

## 7

1. crit-i-cism
2. crit-i-cize
3. cu-ri-os-i-ty
4. cyl-in-der
5. dealt
6. de-bat-er
7. de-ceive
8. de-scribe
9. de-scrip-tion
10. des-per-ate
11. des-ert
12. des-sert
13. de-vel-op
14. de-vel-op-ment
15. dic-tion-ar-y
16. dif-fer-ence
17. di-lap-i-dat-ed
18. dis-a-gree
19. dis-ap-pear
20. dis-ap-point

## 8

1. dis-as-trous
2. dis-ci-pline
3. dis-sat-is-fied
4. dis-si-pate
5. di-vide
6. doc-tor
7. dor-mi-to-ry
8. ec-sta-sy
9. eighth
10. el-i-gi-ble
11. em-bar-rass
12. em-i-nent
13. em-pha-size
14. em-ploy-ee
15. en-cour-ag-ing
16. en-thu-si-as-tic
17. e-quipped

117. continuous
118. controlled
119. convenient
120. courteous

121. criticism
122. criticize
123. curiosity
124. cylinder
125. dealt
126. debater
127. deceive
128. describe
129. description
130. desperate
131. desert
132. dessert
133. develop
134. development
135. dictionary
136. difference
137. dilapidated
138. disagree
139. disappear
140. disappoint

141. disastrous
142. discipline
143. dissatisfied
144. dissipate
145. divide
146. doctor
147. dormitory
148. ecstasy
149. eighth
150. eligible
151. embarrass
152. eminent
153. emphasize
154. employee
155. encouraging
156. enthusiastic
157. equipped



# SPELLING LIST (*Continued*)

18. e-quiv-a-lent
19. er-ro-ne-ous
20. es-pe-cial-ly

158. equivalent
159. erroneous
160. especially

## 9

1. ex-ag-ger-at-ed
2. ex-ceed
3. ex-cel-lent
4. ex-cept
5. ex-cep-tion-al-ly
6. ex-haust
7. ex-hil-a-rate
8. ex-ist-ence
9. ex-pe-ri-ence
10. ex-pla-na-tion
11. ex-traor-di-nar-y
12. ex-treme-ly
13. fa-mil-iar
14. fas-ci-nate
15. Feb-ru-ar-y
16. fi-er-y
17. fi-nal-ly
18. fin-an-cier
19. for-eign
20. for-mal-ly

161. exaggerated
162. exceed
163. excellent
164. except
165. exceptionally
166. exhaust
167. exhilarate
168. existence
169. experience
170. explanation
171. extraordinary
172. extremely
173. familiar
174. fascinate
175. February
176. fiery
177. finally
178. financier
179. foreign
180. formally

## 10

1. for-mer-ly
2. for-ty
3. fourth
4. fran-ti-cal-ly
5. fra-ter-ni-ties
6. gauge
7. gen-er-al-ly
8. ghost
9. gov-ern-ment
10. gov-er-nor
11. gram-mar
12. griev-ous
13. guard
14. guid-ance
15. hand-ker-chief
16. har-ass
17. height
18. hin-drance

181. formerly
182. forty
183. fourth
184. frantically
185. fraternities
186. gauge
187. generally
188. ghost
189. government
190. governor
191. grammar
192. grievous
193. guard
194. guidance
195. handkerchief
196. harass
197. height
198. hindrance

# SPELLING LIST (*Continued*)

19. hop-ing
20. hu-mor-ous

## 11

1. hy-poc-ri-sy
2. il-lit-er-ate
3. im-ag-i-nar-y
4. im-ag-i-na-tion
5. im-me-di-ate-ly
6. im-promp-tu
7. in-ci-den-tal-ly
8. in-cred-i-ble
9. in-de-pend-ence
10. in-dict-ment
11. in-dis-pen-sa-ble
12. in-ev-i-ta-ble
13. in-fi-nite
14. in-gen-i-ous
15. in-gen-u-ous
16. in-no-cence
17. in-noc-u-ous
18. in-oc-u-late
19. in-stance
20. in-stants

## 12

1. in-tel-lec-tu-al
2. in-tel-li-gence
3. in-ten-tion-al-ly
4. in-ter-cede
5. in-ter-est-ing
6. ir-rel-e-vant
7. ir-re-sist-i-ble
8. it-self
9. judg-ment
10. knowl-edge
11. lab-o-ra-to-ry
12. le-git-i-mate
13. li-a-ble
14. li-brar-y
15. light-ning
16. like-ly
17. liq-ue-fy
18. lit-er-a-ture
19. lone-li-ness
20. ly-ing

199. hoping
200. humorous

201. hypocrisy
202. illiterate
203. imaginary
204. imagination
205. immediately
206. impromptu
207. incidentally
208. incredible
209. independence
210. indictment
211. indispensable
212. inevitable
213. infinite
214. ingenious
215. ingenuous
216. innocence
217. innocuous
218. inoculate
219. instance
220. instants

221. intellectual
222. intelligence
223. intentionally
224. intercede
225. interesting
226. irrelevant
227. irresistible
228. itself
229. judgment
230. knowledge
231. laboratory
232. legitimate
233. liable
234. library
235. lightning
236. likely
237. liquefy
238. literature
239. loneliness
240. lying

# SPELLING LIST (*Continued*)

13

1. main-tain
2. main-te-nance
3. ma-neu-ver
4. mar-riage
5. math-e-mat-ics
6. mat-tress
7. meant
8. mere-ly
9. mil-lion-aire
10. min-i-a-ture
11. min-ute
12. mis-chie-vous
13. mis-spelled
14. mur-mur-ing
15. mus-cle
16. na-ive
17. nat-u-ral-ly
18. nec-ess-ar-y
19. nei-ther
20. nev-er-the-less

14

1. nine-ty
2. ninth
3. no-tice-a-ble
4. now-a-days
5. o-blige
6. ob-sta-cle
7. oc-ca-sion
8. oc-ca-sion-al-ly
9. oc-cur
10. oc-curred
11. oc-cur-rence
12. o-mis-sion
13. o-mit-ted
14. one-self
15. op-por-tu-ni-ty
16. op-ti-mis-tic
17. or-i-gin
18. o-rig-i-nal
19. out-ra-geous
20. pam-phlet

15

1. par-al-lel

241. maintain
242. maintenance
243. maneuver
244. marriage
245. mathematics
246. mattress
247. meant
248. merely
249. millionaire
250. miniature
251. minute
252. mischievous
253. misspelled
254. murmuring
255. muscle
256. naive
257. naturally
258. necessary
259. neither
260. nevertheless

261. ninety
262. ninth
263. noticeable
264. nowadays
265. oblige
266. obstacle
267. occasion
268. occasionally
269. occur
270. occurred
271. occurrence
272. omission
273. omitted
274. oneself
275. opportunity
276. optimistic
277. origin
278. original
279. outrageous
280. pamphlet

281. parallel

# SPELLING LIST (*Continued*)

2. pa-ral-y-sis
3. par-lia-ment
4. par-ti-ci-ple
5. par-tic-u-lar-ly
6. part-ner
7. pas-time
8. peace-a-ble
9. per-ceive
10. per-form
11. per-haps
12. per-mis-si-ble
13. per-se-ver-ance
14. per-son-al
15. per-son-nel
16. per-spi-ra-tion
17. phys-i-cal-ly
18. pic-nick-ing
19. planned
20. pleas-ant

16

1. pol-i-tics
2. pos-ses-sion
3. prac-ti-cal-ly
4. prai-rie
5. pre-cede
6. pre-ced-ence
7. pre-ced-ing
8. pref-er-ence
9. pre-ferred
10. prej-u-dice
11. prep-a-ra-tion
12. pres-ence
13. pres-ents
14. prev-a-lent
15. prin-ci-pal
16. prin-ci-ple
17. priv-i-lege
18. prob-a-bly
19. pro-ceed
20. pro-fes-sor

17

1. pro-nun-ci-a-tion
2. pro-pel-ler

282. paralysis
283. parliament
284. participle
285. particularly
286. partner
287. pastime
288. peaceable
289. perceive
290. perform
291. perhaps
292. permissible
293. perseverance
294. personal
295. personnel
296. perspiration
297. physically
298. picnicking
299. planned
300. pleasant

301. politics
302. possession
303. practically
304. prairie
305. precede
306. precedence
307. preceding
308. preference
309. preferred
310. prejudice
311. preparation
312. presence
313. presents
314. prevalent
315. principal
316. principle
317. privilege
318. probably
319. proceed
320. professor

321. pronunciation
322. propeller

# SPELLING LIST (*Continued*)

3. prove
4. quan-ti-ty
5. ques-tion-naire
6. qui-et
7. quite
8. rar-e-fy
9. re-al-ly
10. re-ceive
11. rec-og-nize
12. rec-om-mend
13. ref-er-ence
14. re-ferred
15. re-gard
16. re-li-gious
17. rep-e-ti-tion
18. rep-re-sent-a-tive
19. re-spect-ful-ly
20. re-spec-tive-ly

18

1. res-tau-rant
2. rhythm
3. ri-dic-u-lous
4. sac-ri-le-gious
5. sand-wich
6. sax-o-phone
7. sched-ule
8. sec-re-tar-y
9. seize
10. sense
11. sep-a-rate
12. ser-geant
13. se-vere-ly
14. siege
15. sim-i-lar
16. si-mul-ta-ne-ous
17. so-lil-o-quy
18. soph-o-more
19. spe-cif-i-cal-ly
20. spec-i-men

19

1. speech
2. sta-tion-ar-y
3. sta-tion-er-y

323. prove
324. quantity
325. questionnaire
326. quiet
327. quite
328. rarefy
329. really
330. receive
331. recognize
332. recommend
333. reference
334. referred
335. regard
336. religious
337. repetition
338. representative
339. respectfully
340. respectively

341. restaurant
342. rhythm
343. ridiculous
344. sacrilegious
345. sandwich
346. saxophone
347. schedule
348. secretary
349. seize
350. sense
351. separate
352. sergeant
353. severely
354. siege
355. similar
356. simultaneous
357. soliloquy
358. sophomore
359. specifically
360. specimen

361. speech
362. stationary
363. stationery



## SPELLING LIST (*Continued*)

4. stat-ue
5. stat-ure
6. stat-ute
7. stop-ping
8. stretch
9. strict-ly
10. stud-y-ing
11. suc-cess-ful
12. su-per-in-tend-ent
13. su-per-sede
14. sur-prise
15. syl-la-ble
16. tem-per-a-ment
17. tem-per-a-ture
18. thor-ough
19. through-out
20. to-geth-er

20

1. trag-e-dy
2. tries
3. tru-ly
4. Tues-day
5. u-nan-i-mous
6. un-doubt-ed-ly
7. un-nec-es-sar-i-ly
8. un-til
9. us-ing
10. u-su-al-ly
11. vil-i-fy
12. vil-lage
13. vil-lain
14. weath-er
15. weird
16. wheth-er
17. whol-ly
18. wom-en
19. writ-ing
20. you're

364. statue
365. stature
366. statute
367. stopping
368. stretch
369. strictly
370. studying
371. successful
372. superintendent
373. supersede
374. surprise
375. syllable
376. temperament
377. temperature
378. thorough
379. throughout
380. together

381. tragedy
382. tries
383. truly
384. Tuesday
385. unanimous
386. undoubtedly
387. unnecessarily
388. until
389. using
390. usually
391. vilify
392. village
393. villain
394. weather
395. weird
396. whether
397. wholly
398. women
399. writing
400. you're

## GRAMMAR

In your study of grammar you may occasionally find it desirable to consult a more extensive treatment of the subject than that found in this book. The following list of books will prove helpful. Ask your instructor about the particular book that you should use.

- Curme, George O., *A Grammar of the English Language*, vol. 3, *Syntax*, D. C. Heath and Company, Boston, 1931.
- Curme, George O., *A Grammar of the English Language*, vol. 2, *Parts of Speech and Accidence*, D. C. Heath and Company, Boston, 1935.
- Jespersen, Otto, *A Modern English Grammar on Historical Principles*, George Allen and Unwin, Ltd., London, 1928-1933.
- Jespersen, Otto, *Essentials of English Grammar*, Henry Holt and Company, New York, 1933.
- Jespersen, Otto, *The Philosophy of Grammar*, Henry Holt and Company, New York, 1924.
- Sweet, Henry, *A New English Grammar, Logical and Historical*, Oxford, at the Clarendon Press, 1900-1922.
- Sweet, Henry, *A Short Historical Grammar*, Oxford, at the Clarendon Press, 1924.
- Weseen, Maurice H., *Crowell's Dictionary of English Grammar and Handbook of American Usage*, Thomas Y. Crowell Company, New York, 1928.

The books listed above are scholarly studies which you should consult only under the direction of your English instructor. Those listed below are more elementary works, complete enough for your ordinary needs. Find out which of these you can get in your college library.

- Blount, Alma, and Northup, Clark S., *Grammar and Usage*, Prentice-Hall, Inc., New York, 1931.
- Curme, George O., *College English Grammar*, Johnson Publishing Company, Richmond, 1925.
- Kittredge, George Lyman, and Farley, Frank Edgar, *Advanced English Grammar*, Ginn and Company, Boston, 1913.
- Long, Mason, *A College Grammar*, The Ronald Press Company, New York, 1935.
- Mitchell, F. K., *English Grammar for College Students*, The Macmillan Company, New York, 1931.
- Smith, Kate, Magee, Ethel B., and Seward, Jr., S. S., *English Grammar*, Ginn and Company, Boston, 1928.
- Smart, Walter K., *English Review Grammar*, F. S. Crofts and Company, New York, 1931.
- Ward, C. H., *Grammar for Composition*, Scott, Foresman and Company, Chicago, 1933.
- Wells, John E., *Practical Review Grammar*, D. C. Heath and Company, Boston, 1928.

Those who are interested in comparative grammar will find a useful bibliography at the end of Otto Jespersen's article on "Grammar" in *The Encyclopaedia Britannica*, 14th edition, vol. 10, pp. 611-615.

## GRAMMAR: PARTS OF SPEECH

Words are classified according to their function or use in the sentence into classes called the parts of speech. There are eight parts of speech: noun, pronoun, verb, adjective, adverb, preposition, conjunction, interjection.

1. A noun is a word that names something. It may name a thing, a person, a place, or a quality.

*chair, gold, athletics, woman, Henry Jones, Chicago, gratitude*

A common name for a noun or pronoun, or any word or group of words which performs the function of a noun, is *substantive*. Thus we may speak of a *substantive* clause when the clause is used as a noun, or a *substantival* adjective when the adjective is used as a noun. As a matter of fact, any word in the language may become a noun if it is used as the subject or complement of a verb. This fact is important to you only in so far as it serves to remind you of the principle stated at the beginning of this section: the part of speech to which a word belongs is determined by its use in the sentence.

Our laws are for the *poor* as well as for the *rich*.

She married him for *better* or *worse*.

We scored three *runs* in the seventh inning.

She talks like a *ten-year-old*.

"*And*" is a conjunction.

I thought there was an "*if*" in your proposal.

2. A pronoun is a word that takes the place of a noun.

*he, she, it, they, I, who, this, those, somebody*

The principal classes of pronouns are personal, relative, demonstrative, interrogative, and indefinite.

Personal Pronouns: *I, you, he, she, it, we, they*

Relative Pronouns: *that, who, which, what, whoever, whichever*

Demonstrative Pronouns: *this, that, those, these*

Interrogative Pronouns: *who, which, what*

Indefinite Pronouns: *each, everyone, someone, somebody, one, either*

3. A verb is a word that asserts action, being, or state of being. Verbs are classified as transitive, intransitive, linking, and auxiliary verbs.

## GRAMMAR: PARTS OF SPEECH (*Continued*)

Transitive: Henry *threw* the ball.

He *broke* a window.

Intransitive: Henry *is running*.

The rain *falls*.

Linking: Henry *is* a wicked boy.

The milk *tastes* sour.

Auxiliary: We *must* find the answer.

You *may* take my book.

We *shall* arrive at noon.

He *could* not find his hat.

4. An adjective is a word that modifies (describes or limits) a noun or pronoun.

*red* hair, *large* house, *thirty* miles, *subtle* meaning, *thrifty* farmer

In this review of grammar it will be convenient, and fairly accurate, to classify any word that modifies a substantive as an adjective.

The possessive forms of nouns or pronouns are generally used as adjectives.

*Harry's* father is here.

*My* book is lost.

*His* dictionary is an old one.

Certain pronouns when modifying substantives are called pronominal adjectives and are classed as adjectives.

*This* book is heavy.

*Every* child should have a hobby.

The articles *a*, *an*, *the* are usually classed as adjectives.

5. An adverb is a word that modifies a verb, an adjective, or another adverb. Adverbs express time, place, manner, direction, degree, and assertion.

Time: *again*, *often*, *then*, *now*, *immediately*, *soon*, *never*

Place: *here*, *there*, *yonder*, *above*, *below*

Manner: *slow*, *fast*, *quickly*, *easily*, *right*, *gracefully*, *cheerfully*

Direction: *hither*, *up*, *out*, *down*

Degree: *very*, *entirely*, *nearly*, *much*, *little*

Assertion: *truly*, *surely*, *possibly*, *perhaps*, *probably*, *yes*, *no*

6. A preposition is a word used to show the relation between a substantive, called its object, and some other word in the sentence. A preposition may be either a single word or a group of words. When a group of words has the force of a single preposition, it is called a group preposition.

*in*, *on*, *to*, *of*, *above*, *behind*, *under*, *through*, *underneath*, *within*, *in front of*, *in regard to*, *in spite of*, *on top of*



## GRAMMAR: PARTS OF SPEECH (*Continued*)

7. A conjunction is a word that connects words, phrases, or clauses. A conjunction may be either co-ordinating or subordinating. Conjunctive pronouns, adjectives, and adverbs are classified as conjunctions.

Art is long *and* life is short.

Henry called *but* nobody came to his rescue.

*Although* I was clever, I was not popular.

I know *that* you will not fail me.

I shall go *wherever* you go.

Edna could *neither* dance *nor* talk.

8. An interjection is a word used as an exclamation expressing sudden or strong feeling.

*Alas! Oh! Hurrah!*

## VERBALS

The English language has a class of words called verbals, which are formed from verbs and resemble verbs but which are used as other parts of speech.

1. A gerund is a verbal used as a noun. You have but two things to remember in trying to identify a gerund: it is used as a noun, and it usually ends in -ing. Used as a noun, it may be the subject of a verb, the complement of a verb or verbal, or the object of a preposition.

*Walking* is good exercise.

Herbert enjoyed *reading* a good book.

I think I kept him from *making* a fool of himself.

*Revising* a theme is easier than *writing* one.

His act seemed like *taking* candy from a child.

He should be punished for *stealing* the election.

His resignation meant *looking* for a new coach.

He called it *doing* his duty.

You will see from these examples that a gerund is more than a noun. It is a hybrid—part noun and part verb. As a verb it may take complements and adverbial modifiers. As a noun it may take adjective modifiers.

Sentences like the following will demonstrate these functions:

I was amazed at his reckless *driving* over roads like these.

Roger seemed to enjoy *playing* ball on a muddy field.

Vigorous *rubbing* of his arms soon restored his circulation.

The gerund *driving* may be construed as the object of the preposition *at*; in that function it is a noun. As a noun it is modified by the adjectives *his* and *reckless*. As a verb it is modified by the adverbial phrase *over roads like these*. The



## GRAMMAR: PARTS OF SPEECH (*Continued*)

gerund *playing* is the object of the infinitive *to enjoy*; as a verb it takes an object *ball* and an adverbial modifier *on a muddy field*. The gerund *rubbing* is the subject of the verb *restored*; in its noun sense it takes the adjective modifiers *vigorous* and *of his arms*.

2. A participle is a verbal used as an adjective. A participle cannot be easily identified by its form; it should be identified by its use in the sentence. Remember that a participle is used as an adjective. It is true that a participle may occasionally have adverbial force, but that function need not concern you at present.

Participles have active and passive voices and several tense forms.

Present Active: *Growling* fiercely, the dog met us at the gate.

Past: The *broken* toy lay on the floor.

Present Passive: We saw a wrecked car *being towed* into town.

Perfect Active: *Having studied* my lesson, I felt prepared for the test.

Progressive: *Having been playing* hard all day, he was tired and hungry.

Perfect Passive: *Having been disappointed* in you, he will never trust another woman.

A participial phrase consists of a participle, its complement (if it has one), and all the modifiers of both the participle and the complement.

The participle or participial phrase has one use which is worthy of special attention. It is often used with a substantive in an absolute construction. This substantive is called an *absolute nominative* or a *nominative absolute*. An absolute construction is one which is not related grammatically to any other part of the sentence. The substantive in this construction may be regarded as the subject of the participle, which it is in sense, and the whole thing spoken of as a participial phrase.

*The rain having stopped*, we resumed our work.

*Their supplies being exhausted*, the explorers returned to their camp.

*Their crops having failed*, the farmers sought help from the government.

3. An infinitive is a verbal that may be used as a noun or an adjective or an adverb. Ordinarily it may be recognized by the infinitive sign *to*, but in some forms the sign *to* is omitted.

Noun: Tom likes *to play* chess.

*To be admired* is the hope of every girl.

It is unfair *to laugh* at his mistakes.

Adjective: Swanson is the man *to watch* in this game.

I have a book *to read*.

You are *to be congratulated*.

Adverb: I am sorry *to see* you ill.

He came to college *to have* a good time.

Good advice is hard *to take*.

## GRAMMAR: PARTS OF SPEECH (*Continued*)

An infinitive may have a subject (sometimes called the assumed subject). The subject of an infinitive is always in the objective case.

George wanted *me to pay* for the dinner.

We expected *her to be* late.

I knew *him to be* dependable.

They rejected a poem *that* I supposed *to be* good.

He was one boy *whom* they could always persuade *to play* with them.

*Whom* do you believe *to be* guilty?

An infinitive phrase consists of an infinitive, its subject (if it has one), its complement (if it has one), and their modifiers.

Occasionally the sign of the infinitive may be omitted.

The story made me *cry*.

I heard it *fall*.

He did not dare *open* the door.

We saw him *reach* into his pocket.

They dared not *stop* us.

I saw *him pick up* the ball.

# Gr (Ex. 27)

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE PARTS OF SPEECH

DIRECTIONS: In the following groups of words write directly above each italicized word the number of the part of speech to which it belongs. Then in the blanks at the left copy the numbers in the order in which you have written them.

- |           |              |                |                 |
|-----------|--------------|----------------|-----------------|
| 1. noun   | 3. adjective | 5. preposition | 7. pronoun      |
| 2. adverb | 4. verb      | 6. conjunction | 8. interjection |

- |       |       |       |  |
|-------|-------|-------|--|
| _____ | _____ | _____ | 1. A <i>dictionary</i> is a <i>very</i> <i>useful</i> book.            |
| _____ | _____ | _____ | 2. They <i>piled</i> the <i>old</i> boxes <i>against</i> the door.     |
| _____ | _____ | _____ | 3. To dance <i>gracefully</i> seems <i>impossible</i> for <i>him</i> . |
| _____ | _____ | _____ | 4. <i>Portland</i> is the <i>largest</i> city in Oregon.               |
| _____ | _____ | _____ | 5. <i>It</i> was <i>hard</i> to find <i>any</i> dry wood.              |
| _____ | _____ | _____ | 6. <i>Go</i> home, <i>or</i> I shall be <i>angry</i> .                 |
| _____ | _____ | _____ | 7. <i>In</i> Rome do as the <i>Romans</i> do.                          |
| _____ | _____ | _____ | 8. <i>Yes</i> , I <i>think</i> it will rain <i>tomorrow</i> .          |
| _____ | _____ | _____ | 9. <i>Oswald</i> could <i>not</i> identify an <i>infinitive</i> .      |
| _____ | _____ | _____ | 10. <i>Your</i> roses <i>smell</i> <i>sweet</i> this morning.          |
| _____ | _____ | _____ | 11. <i>Oh!</i> What a <i>terrible</i> face!                            |
| _____ | _____ | _____ | 12. <i>No</i> , I must <i>not</i> drive <i>faster</i> .                |
| _____ | _____ | _____ | 13. <i>This</i> is the <i>hottest</i> night of the year.               |
| _____ | _____ | _____ | 14. <i>They</i> are honest <i>but</i> <i>inefficient</i> .             |

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE PARTS OF SPEECH

DIRECTIONS: Identify each of the following italicized words or groups of words by writing one of the following numbers in the space at the left.

- |         |              |                |                 |
|---------|--------------|----------------|-----------------|
| 1. noun | 3. pronoun   | 5. adverb      | 7. conjunction  |
| 2. verb | 4. adjective | 6. preposition | 8. interjection |

- \_\_\_\_\_ 1. We will *neither* retract *nor* apologize.
- \_\_\_\_\_ 2. Bobby threw the kitten into the *well*.
- \_\_\_\_\_ 3. *Well*, what will you do about it?
- \_\_\_\_\_ 4. William, is your mother *well*?
- \_\_\_\_\_ 5. I must go, *for* I have a theme to write.
- \_\_\_\_\_ 6. I thought *that* you had found your book.
- \_\_\_\_\_ 7. *If* you go, take Anne with you.
- \_\_\_\_\_ 8. The *sunflower* is the state flower of Kansas.
- \_\_\_\_\_ 9. *Przemysl* is a city in Poland.
- \_\_\_\_\_ 10. He acted *as if* he were pleased.
- \_\_\_\_\_ 11. The hand is *quicker* than the eye.
- \_\_\_\_\_ 12. *Pardon* my clumsiness.
- \_\_\_\_\_ 13. The noises continued *throughout* the night.
- \_\_\_\_\_ 14. They went *off* without saying a word.
- \_\_\_\_\_ 15. *I* wonder what she is thinking *about*.
- \_\_\_\_\_ 16. Let us go home; the game is *over*.
- \_\_\_\_\_ 17. *Certainly*, I will return your money.
- \_\_\_\_\_ 18. Wait *until* you hear me call.
- \_\_\_\_\_ 19. The pen is *mightier* than the sword.
- \_\_\_\_\_ 20. Come *early*, if you want to get a good seat.
- \_\_\_\_\_ 21. The *early* worm is caught by the bird.
- \_\_\_\_\_ 22. *That* is not my only argument.

## Gr (Ex. 29)

Name \_\_\_\_\_

Score \_\_\_\_\_

### VERBALS

DIRECTIONS: In the following exercise each of the italicized verbals is a participle. In the space before each sentence you are to write the word which the participle modifies.

- \_\_\_\_\_ 1. The silver spoons, *hidden* in a trunk, were overlooked by the burglars.
- \_\_\_\_\_ 2. Not *wishing* to betray our secret, we remained silent.
- \_\_\_\_\_ 3. The *glaring* light blinded the driver.
- \_\_\_\_\_ 4. Mr. Emery, *being* an accommodating person, explained gerunds for the fifth time.
- \_\_\_\_\_ 5. *Thinking* that everyone had left the building, we locked the front door.
- \_\_\_\_\_ 6. I gave Oswald the paint brush, not *wishing* to start another argument.
- \_\_\_\_\_ 7. The teacher paused and, carefully *removing* his spectacles, glared at the unfortunate child.
- \_\_\_\_\_ 8. Harold read the story for the second time, *hoping* to discover the point which a first reading had not revealed to him.
- \_\_\_\_\_ 9. Roger stooped to pick up the *shattered* bits of the precious vase.
- \_\_\_\_\_ 10. He witnessed a pretty game, *played* on the smooth surface of the pond.
- \_\_\_\_\_ 11. My brother and I undertook to spend a night in the *haunted* house.
- \_\_\_\_\_ 12. We ate our lunch in the shade of a *spreading* plane tree.
- \_\_\_\_\_ 13. *Having been told* that a lie was a sin, little Phyllis calmly informed her hostess that she was still hungry after the second helping of ice cream.
- \_\_\_\_\_ 14. The dog edged toward the gate, *growling* defiantly as he saw that we intended to enter.
- \_\_\_\_\_ 15. One by one the spectators ducked through the door into the *pelting* rain.



Name \_\_\_\_\_

Score \_\_\_\_\_

## THE PARTICIPLE

DIRECTIONS: Under each of the examples write three sentences illustrating the uses of the participle. Underline each participle.

1. A participle beginning the sentence and modifying the subject:

Examples: *Having broken* her doll, the little girl began to cry.

Not *wishing* to offend him, we offered no reply to his boasting.

2. A participle immediately before the noun it modifies:

Examples: You cannot go to Heaven on *dancing* feet.

We offered to pay for the *broken* window.

3. A participle after the noun it modifies:

Examples: The stranded ship, *battered* and *pounded* by the waves, slowly fell apart.

The old car, *creaking* at every joint, churned through the wet sand.

# Gr (Ex. 31)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VERBALS

**DIRECTIONS:** Underline the gerund in each of the following sentences. Copy it on the first line at the left of the sentence. On the second line write:

- 1—if it is the subject of a verb
- 2—if it is the complement of a verb
- 3—if it is the object of a preposition

- |       |       |  |
|-------|-------|--|
| _____ | _____ | 1. Does Mary like dancing?   |
| _____ | _____ | 2. Mother kept silent about my wrecking our car.   |
| _____ | _____ | 3. Theodore began whistling a popular dance tune.  |
| _____ | _____ | 4. The slow dripping of water kept me awake.   |
| _____ | _____ | 5. I can't help wishing that my mother were here.  |
| _____ | _____ | 6. I believe in giving every man a chance to prove his worth.  |
| _____ | _____ | 7. Mr. Slocum enjoys having troubles to complain about.  |
| _____ | _____ | 8. Watching a close football game is my idea of perfect recreation.                                      |
| _____ | _____ | 9. After listening to a number of political speeches, I lost my old faith in human fairness and decency. |
| _____ | _____ | 10. Please excuse my coming in so late.  |
| _____ | _____ | 11. Stub Ellison had no hope of ever making the first team.  |
| _____ | _____ | 12. Under his expert coaching the team advanced rapidly.   |
| _____ | _____ | 13. The surest way of making friends is to be a friend.  |
| _____ | _____ | 14. We objected to his laughing at our innocent blunders.  |

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE GERUND

DIRECTIONS Under each of the examples write three sentences illustrating the uses of the gerund. Underline each gerund.

1. A gerund used as the subject of a verb.

*Examples:* His *singing* annoyed me.

*Playing* tennis is the only form of exercise I take.

2. A gerund used as the complement of a verb.

*Examples:* My favorite recreation is *working* in my rose garden.

My father supervised the *cutting* of the hay.

3. A gerund used as the object of a preposition.

*Examples:* No one objected to his *taking* the largest piece.

With the *coming* of warm weather, outdoor sports were resumed.

## Gr (Ex. 33)

Name \_\_\_\_\_

Score \_\_\_\_\_

### VERBALS

DIRECTIONS: Underline the infinitive in each of the following sentences. In the space before each sentence write:

1. if the infinitive is used as a noun
2. if it is used as an adjective
3. if it is used as an adverb

- \_\_\_\_\_ 1. Give me a horse to ride.
- \_\_\_\_\_ 2. What to say then had not been explained in our course of instructions.
- \_\_\_\_\_ 3. Your handwriting is hard to read.
- \_\_\_\_\_ 4. He went to Michigan to study law.
- \_\_\_\_\_ 5. Do you want to come with us?
- \_\_\_\_\_ 6. To disturb him seemed the height of folly.
- \_\_\_\_\_ 7. To deny the accusation meant further questioning.
- \_\_\_\_\_ 8. His struggles to reach shore were growing more hopeless.
- \_\_\_\_\_ 9. The storm seemed to be coming closer.
- \_\_\_\_\_ 10. George is a good man to pick for the office.
- \_\_\_\_\_ 11. We smashed a gate to get into the field.
- \_\_\_\_\_ 12. Bobby tried very hard to explain his mistake.
- \_\_\_\_\_ 13. A lecture course is pleasant to take.
- \_\_\_\_\_ 14. Do you like to play tennis?
- \_\_\_\_\_ 15. Mother promised to send me a cake.
- \_\_\_\_\_ 16. It is easy to see why you are popular.
- \_\_\_\_\_ 17. Our orders were to stop everyone at the bridge.
- \_\_\_\_\_ 18. I am ready to go with you now.
- \_\_\_\_\_ 19. He leaped into the air to catch the ball.
- \_\_\_\_\_ 20. I hoped to finish my theme before my roommate arrived.
- \_\_\_\_\_ 21. We want you to have a good time.
- \_\_\_\_\_ 22. It was a dangerous road to travel at night.

Name \_\_\_\_\_

Score \_\_\_\_\_

## VERBALS

DIRECTIONS: Identify each of the italicized verbals by writing one of the following numbers in each space at the left:

1. participle

2. gerund

3. infinitive

- \_\_\_\_\_ 1. The prisoner refused *to answer* any questions.
- \_\_\_\_\_ 2. The girl *standing* under the cherry tree is my sister.
- \_\_\_\_\_ 3. You can get a free sample by *writing* to the factory in Cleveland.
- \_\_\_\_\_ 4. *Having written* the letter, the girl paused to powder her nose.
- \_\_\_\_\_ 5. Try *writing* a paragraph without using a single verbal.
- \_\_\_\_\_ 6. Her generosity meant *going* without a new winter coat.
- \_\_\_\_\_ 7. The sudden rain made us *start* home earlier than we had planned.
- \_\_\_\_\_ 8. You seem *to be expecting* someone.
- \_\_\_\_\_ 9. Mary's *singing* delighted the large audience.
- \_\_\_\_\_ 10. The audience applauded, *shouting* and *whistling*.
- \_\_\_\_\_ 11. *Having been defeated* twice, the team lost its enthusiasm.
- \_\_\_\_\_ 12. We expected *to be asked* to her reception.
- \_\_\_\_\_ 13. He wandered around all day without *meeting* a person he knew.
- \_\_\_\_\_ 14. Swimming is better exercise than *walking*.
- \_\_\_\_\_ 15. No one knew what *to say*.
- \_\_\_\_\_ 16. The proctor objected to our *smoking* in the halls.
- \_\_\_\_\_ 17. We were asked to replace the *broken* window.
- \_\_\_\_\_ 18. His last novel, *written* in 1914, was not published until 1918.
- \_\_\_\_\_ 19. It is better *to have loved* and lost.
- \_\_\_\_\_ 20. Gerald did not dare *tell* the story to his mother.
- \_\_\_\_\_ 21. Never *having seen* a platypus, I could not describe one.
- \_\_\_\_\_ 22. It is not difficult *to identify* an infinitive.



# Gr (Ex. 35)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VERBALS

DIRECTIONS: Identify each verbal by writing before the sentence one of the following numbers:

1. A participle, or participial phrase, before the word it modifies
2. A participle, or participial phrase, after the word it modifies
3. Gerund used as subject of a verb
4. Gerund used as object of a preposition

- \_\_\_\_\_ 1. Singing brings great enjoyment to many people.
- \_\_\_\_\_ 2. The official document, signed by the president, was lost.
- \_\_\_\_\_ 3. What is the difference between swimming and floating?
- \_\_\_\_\_ 4. The sleeping child has no fear.
- \_\_\_\_\_ 5. He ate part of the spoiled fruit.
- \_\_\_\_\_ 6. Having bought the tickets early, we did not have to wait in line.
- \_\_\_\_\_ 7. He was carried home with a broken leg.
- \_\_\_\_\_ 8. The burning log fell out of the fireplace.
- \_\_\_\_\_ 9. He was out of breath from running.
- \_\_\_\_\_ 10. She danced with the singing waiter.
- \_\_\_\_\_ 11. Mother objected to my being late for dinner.
- \_\_\_\_\_ 12. The annoyed parent scolded the child.
- \_\_\_\_\_ 13. The painted house stood on a hill.
- \_\_\_\_\_ 14. The letters, written and mailed by the secretary, have not been received.
- \_\_\_\_\_ 15. Paying bills is a monthly task.
- \_\_\_\_\_ 16. The house-mother was kept busy by the coming and going of the girls.
- \_\_\_\_\_ 17. The class, cheered by their high grades, did not resent the lesson.
- \_\_\_\_\_ 18. The boy was punished for going to the park.
- \_\_\_\_\_ 19. Having lost his patience, the judge called loudly for order.
- \_\_\_\_\_ 20. He stepped before a speeding car.
- \_\_\_\_\_ 21. Roommates often object to moving the furniture.
- \_\_\_\_\_ 22. The running deer stumbled and fell.

VERBALS (Ex. 35, *Continued*)

- \_\_\_\_\_ 23. With the coming of winter comes the first snow.
- \_\_\_\_\_ 24. Our team was given a victory dance for winning the game.
- \_\_\_\_\_ 25. The old man sat on a splintered chair.
- \_\_\_\_\_ 26. For hunting after season, Jim was fined fifty dollars.
- \_\_\_\_\_ 27. The cracked dish was thrown out.
- \_\_\_\_\_ 28. A hooting owl interrupted my sleep.
- \_\_\_\_\_ 29. We looked at the statue of the dying gladiator.
- \_\_\_\_\_ 30. The kitten, released by the cruel boys, scampered under the porch.
- \_\_\_\_\_ 31. We had to be satisfied with his giving us five dollars.
- \_\_\_\_\_ 32. A blushing bride entered the church door.
- \_\_\_\_\_ 33. Playing silly parlor games is the last word of something or other.
- \_\_\_\_\_ 34. The first song, composed by the artist herself, will be "Eventide."
- \_\_\_\_\_ 35. Picking up his hat, the boy started to leave.
- \_\_\_\_\_ 36. Singing in the rain is not my idea of fun.
- \_\_\_\_\_ 37. He stumbled in his reading of the sermon.
- \_\_\_\_\_ 38. The little boy, frightened by the storm, cried for help.
- \_\_\_\_\_ 39. Why should you object to my loafing on this job?
- \_\_\_\_\_ 40. My last theme, typed by my roommate, received high praise.
- \_\_\_\_\_ 41. Not realizing her error, she addressed the woman as Mrs. Sharpe.
- \_\_\_\_\_ 42. In removing it from the box, keep it right side up.
- \_\_\_\_\_ 43. A letter, addressed to my sister, was sent to my address.
- \_\_\_\_\_ 44. We could scarcely refrain from laughing at his predicament.
- \_\_\_\_\_ 45. The deer, having been frightened by the shot, did not return.
- \_\_\_\_\_ 46. She told her story in a whining voice.
- \_\_\_\_\_ 47. I wondered why studying should be so pleasant for him.
- \_\_\_\_\_ 48. The foaming water covered the rocks.
- \_\_\_\_\_ 49. Singing cowboy songs is his one accomplishment.
- \_\_\_\_\_ 50. He threw a stone at the barking dog.

## THE SENTENCE

A sentence is a group of words expressing a thought or feeling. The normal sentence must have two elements—the subject and the predicate. The subject is that about which something is said. The predicate is that which asserts or states something about the subject.

We may speak of groups of words having a subject and a predicate as *clauses* or *predications* or *propositions*. There are two kinds of clauses, independent (also called *co-ordinate* or *principal*) and dependent (also called *subordinate*). An independent clause is a clause which is complete in meaning and can be used as a sentence by itself. A dependent clause is a clause which does not make complete sense by itself; it depends upon something else in the sentence for its full meaning. A few examples will make these definitions clearer.

*Sentence:* Birds fly. (*Birds* is the subject. *Fly* is the predicate.)

Run! (A single word may be a sentence. Here the subject *you* is understood.)

The tank exploded, but no one was hurt. (Two independent clauses)

He is the man who rescued my child. (An independent and a dependent clause)

As we have learned, a grammatically complete sentence must have a subject and a predicate. A group of words lacking a subject or a predicate or a complete thought but used as a sentence is called a *sentence fragment*. Placing a period after a sentence fragment, to indicate that it is intended to be a sentence, is called the *period fault*.

A great deal of learned nonsense has been allowed to obscure the question of the sentence fragment in student writing. Do professional writers use sentence fragments? Of course they do. Pick up any of the "sin-and-suffer" magazines at a newsstand, and glance through the stories. You will find a grammatically complete sentence almost a rarity. Then examine one of the better magazines, like the *Atlantic* or *Harper's*. You may not find an incomplete sentence in an entire issue. Notice also in what type of writing sentence fragments are allowed. They are extremely rare in serious essays. They are more common in stories.

But you may be sure that wherever you find them, they have been put there consciously and intentionally by the authors—to produce effects which the writers felt could not be as easily or as effectively produced by the complete sentence. These writers knew what they were doing. You also, after you have mastered all the possibilities of the complete sentence, may do as you please. The point is that your instructor will object to the period faults committed through ignorance of

## THE SENTENCE (*Continued*)

grammar and sentence structure. He will undoubtedly object to fragments like the following:

*Wrong:* We opened the kitchen window, and I tried to sneak into the house quietly. As I knew that mother was listening for the opening of the front door.

*Right:* We opened the kitchen window, and I tried to sneak into the house quietly, as I knew that mother was listening for the opening of the front door.

*Wrong:* The driver shouted at the terrified horses. Which was the worst thing that he could do.

*Right:* The driver shouted at the terrified horses, which was the worst thing that he could do.

*Wrong:* She finished her examination in a half hour. The last page being the only thing she overlooked in her haste.

*Right:* She finished the examination in a half hour, in her haste overlooking the last page.

*Wrong:* My life in a fraternity house has taught me one important thing. Namely, how to get along with other boys.

*Right:* My life in a fraternity house has taught me one important thing—how to get along with other boys.

In narrative writing the sentence fragment may often be correctly used. Dialogue frequently calls for broken sentences. These fragments usually imply a subject and a verb. Occasionally they do not, but the sense intended is clear. The following are typical examples:

### 1. The command.

*Right:* Hurry! Please go. Turn right. Wait! Not yet! Please.

### 2. The question.

*Right:* So soon? Really? How many? In this room? Dinner ready? Not even a cup of coffee?

### 3. The exclamation.

*Right:* Well played! Terrible! What a day! For shame! Hurrah!

### 4. Bits of dialogue.

*Right:* "Know the Smith boys? Of course. Worthless young scoundrels, both of them. Just like their father."

"Take it? No. Not at that price."

"A freshman?"

"Yes. Just a rookie. Green but willing to learn."

"Splendid. Come in. Make yourself comfortable. Room upstairs. First door to the left."



## SUBJECT AND VERB

Let us repeat that the normal sentence must have two elements—the subject and the predicate. The subject is that about which something is said. The predicate is that which asserts or states something about the subject. With certain kinds of verbs a third element is necessary to the formation of a complete thought—a complement. There are three main kinds of complements—direct objects, indirect objects, and subjective complements. These will be defined later.

Learn to think of a sentence, then, as being built around the two essential elements—the subject and the predicate. Practice picking out these elements.

1. A subject may be single or compounded.

<u>man</u>	<u>shouted</u>	The man in the car shouted a warning.
<u>woman, children</u>	<u>were hurt</u>	A woman and her two children were hurt in the wreck.

2. A verb may be single or compounded.

<u>students</u>	<u>laughed</u>	The students laughed and shouted.
<u>Books, papers</u>	<u>fell</u>	Books and papers fell to the floor.

3. The subject of an imperative verb is usually understood.

<u>(You)</u>	<u>bring</u>	Bring me a glass of water.
--------------	--------------	----------------------------

4. In a question a part of the verb is usually before the subject.

<u>he</u>	<u>Will return</u>	Will he return your books?
<u>Harry</u>	<u>did score</u>	How many points did Harry score in this game?

5. A subject may occasionally follow the verb.

<u>newsboy</u>	<u>stood</u>	Before him stood a shivering newsboy.
<u>hound</u>	<u>slept</u>	On the floor beside him slept his faithful hound.

6. Do not mistake a modifier for the subject.

<u>few</u>	<u>could get</u>	A few of us could not get the book.
<u>mob</u>	<u>rushed</u>	The mob of frightened women rushed toward the gate.

7. A gerund or an infinitive may be the subject of a sentence.

<u>Working</u>	<u>browned</u>	Working in the sun browned his skin.
<u>To deny</u>	<u>was</u>	To deny the story was my first impulse.



## DEPENDENT CLAUSES

Every dependent clause must have a subject and a predicate and, if the sense of the verb requires it, a complement. A sentence with one or more dependent clauses in addition to the main clause is called a complex sentence. A dependent clause is used as a single part of speech; it may be used as a noun, as an adjective, or as an adverb. The following are examples of the principal types of dependent clauses.

### 1. The uses of a noun clause are:

Subject of a verb: *What he thinks of me* does not worry me.

Object of a verb: He said *that cricket is more interesting than baseball*.

Subjective complement: This is *where the ceremony is to be performed*.

Object of a preposition: It depends upon *how many will pay their dues*.

In apposition with a noun: The question, *will the democrats control the Senate*, is now in everybody's thoughts.

### 2. The adjective clause is used:

To modify a noun: The boy *who is standing near the door* is my brother.  
I reached the place *where I had left my pack*.

Roger came at a time *when we needed him the most*.

To modify a pronoun: He *who is willing to learn* will advance rapidly.

### 3. The uses of an adverb clause are:

To express time: You may leave *when the whistle blows*.

Read your book *while I wash the dishes*.

*Before I could answer*, she turned and walked away.

To indicate place: These men will go *wherever they can find work*.

Put it back *where you found it*.

To indicate cause: I came late *because I was delayed by a wreck*.

*As I was tired*, I refused to go out with him.

To express purpose: He studied hard *in order that he might succeed*.

He came here *that you might meet him*.

To express result: Every door was locked, *so that it was impossible to leave the room*.

He snored so loud *that everyone was annoyed*.

To express condition: *If you want to go home*, I shall call a cab.

I shall go *on condition that you take my dog with us*.

To express concession: *No matter what he says*, I shall not be angry.

*Although business was slow*, we met our bills promptly.

To express manner: Let us sing *as the birds sing*.

They talk *as if they were angry at each other*.

To express comparison: They are as free *as we are*.

Ralph is older *than I am*.

## SUBJECT, VERB, AND COMPLEMENTS

There are three main kinds of complements—direct objects, indirect objects, and subjective complements. Less common are the objective complement and the retained object.

You should be able to recognize complements for two adequate reasons. The first is that you cannot learn how to do anything without knowing the names of the tools with which you work. Let us suppose that you make the common mistake of writing, "Who did you see?" Your instructor will say, "Use the right form of the pronoun. The object of a verb is in the objective case. The right form of the pronoun is *whom*, not *who*." How can your instructor help you to correct your mistakes if you do not know what an object is or what "objective case" means? The second reason for studying complements is that complements are one of the trouble spots of speaking and writing.

The direct object names the receiver of the action expressed in the verb. Notice the forms of the pronouns used as objects.

Direct Objects: Mortimer threw the *ball*.

She returned my *book*.

He wrote many *poems*.

We took *him* to the game.

*Whom* did she marry?

He is the man *whom* we met at the game.

I wonder *whom* she saw.

Ask *whomever* you wish.

He covered *himself* with mud.

He liked *her* better than *me*.

We invited *Sally* and *them*.

The indirect object names, without the use of the preposition, the one to whom or for whom the action is done. In other words, the word is an indirect object if *to* or *for* is understood before it. As soon as *to* or *for* is expressed, the word becomes the object of the preposition.

Indirect objects: Give *me* a horse to ride.

Tell *her* a story.

Mother told *her* and *me* what to do.

Mr. Gould made *her* a generous offer.

We sent *him* a book.

Mother prepared *us* an excellent meal.

## SUBJECT, VERB, AND COMPLEMENTS (*Continued*)

Tom, will you make *us* some candy?  
I gave the *desk* a new coat of paint.  
She picked *us* an apple or two.

The subjective complement refers to the subject and describes or limits it. It may be noun, a pronoun, or an adjective. It is often called the *predicate word*.

Subjective complements: It is *I*.

Was it *she*?  
It was *they* who reported the incident.  
Was it *he* who telephoned?  
The winner was *Mr. Hall*.  
The garden is *beautiful*.  
She seems *tired*.  
The rose smells *sweet*.  
The milk tastes *sour*.  
His face turned *blue*.  
She is growing *taller*.

Notice in this connection that certain verbs, like *feel, smell, seem, look, taste, sound, appear*, need an adjective to complete their meaning. After verbs of this kind the subjective complement (adjective) is often incorrectly changed to an adverb.

Subjective complements: The flowers smell *sweet* (not *sweetly*).

I feel *bad* (not *badly*).  
His voice sounds too *loud* (not *loudly*).

The objective complement (also called the *predicate objective*), used with verbs like *elect, choose, appoint, call, make, name*, refers to the direct object.

Objective complements: I call that an *insult*.

They appointed him their *leader*.  
He makes me very *angry*.  
They named their dog *Mortimer*.  
The people elected him *president*.  
The students chose a senior as their *representative*.

In these sentences the direct objects are *that, him, me, dog, him, senior*.

The retained object is used with a verb in the passive voice. A verb in the passive voice is intransitive; that is, it cannot take a direct object.

Retained objects: The horses were given some *water*.

The professor was granted a *leave* of absence.  
They were told some interesting *tales* of adventure.  
Mrs. Hill was shown *some* of the new styles.

## Gr (Ex. 36)

Name \_\_\_\_\_

Score \_\_\_\_\_

### SUBJECT AND VERB

DIRECTIONS: Copy the subject of the main clause on the first line and the verb on the second line.

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. The first of the series of lectures was given last night.                                      |
| _____ | _____ | 2. A swimming pool, in addition to the thirty acres of land, was given to the city by Mr. Atwood. |
| _____ | _____ | 3. None but the bravest dared to open the ivory door.   |
| _____ | _____ | 4. Every student must work out his own philosophy of life.  |
| _____ | _____ | 5. That kind of person can never play on my team.   |
| _____ | _____ | 6. The number of the verb is not affected by words which intervene between it and the subject.    |
| _____ | _____ | 7. Whom did you see at the station?   |
| _____ | _____ | 8. Through the orchard ran a little brook.  |
| _____ | _____ | 9. The rest of the party stayed until midnight.   |
| _____ | _____ | 10. Professor Rust was a man of high principle but no interest.                                   |
| _____ | _____ | 11. His reward was fifty dollars and a trip to the state fair.                                    |
| _____ | _____ | 12. None of the tourists were allowed to enter until they had left their cameras at the door.     |
| _____ | _____ | 13. Back of the chapel, under the old sycamore tree, stood three wooden crosses.                  |
| _____ | _____ | 14. A third of the company had been killed.   |
| _____ | _____ | 15. Can you identify the subject of an imperative sentence?                                       |
| _____ | _____ | 16. Last year physics was my downfall.  |



Name \_\_\_\_\_

Score \_\_\_\_\_

## DEPENDENT CLAUSES

DIRECTIONS: Put brackets about each subordinate clause. Then copy the subject of the subordinate clause on the first line and the verb on the second line.

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. The teacher held up the picture which he had brought to the classroom.             |
| _____ | _____ | 2. He offered to give the dog to whoever would feed it.                               |
| _____ | _____ | 3. You must finish your work before you can go out to play.                           |
| _____ | _____ | 4. Although everyone looked at him expectantly, George hesitated to speak.            |
| _____ | _____ | 5. Practice these strokes until I tell you to stop.                                   |
| _____ | _____ | 6. We built the cabin with whatever material we could find.                           |
| _____ | _____ | 7. I never did find out what his name was.  |
| _____ | _____ | 8. We returned to the place where our car had been wrecked.                           |
| _____ | _____ | 9. If you want to stay longer, we shall come after you later.                         |
| _____ | _____ | 10. Morris always came at a time when everyone was busy with preparations for dinner. |
| _____ | _____ | 11. Millicent, the younger of the twins, is probably more friendly than her sister.   |
| _____ | _____ | 12. My theme will be late because I shall not be in class tomorrow.                   |
| _____ | _____ | 13. What he said about me does not concern you.                                       |
| _____ | _____ | 14. My English teacher asked me how many novels I had read this year.                 |
| _____ | _____ | 15. Keep your temper no matter what he does.  |
| _____ | _____ | 16. It all depends upon who their adviser is.   |



## Gr (Ex. 38)

Name \_\_\_\_\_

Score \_\_\_\_\_

### DEPENDENT CLAUSES

DIRECTIONS: Underline the dependent clause in each of the following sentences. Then in the space before the sentence identify it by writing one of the following numbers:

1. if it is used as a noun
2. if it is used as an adjective
3. if it is used as an adverb

- \_\_\_\_\_ 1. When the wind blew against the shutter, Anne awoke with a start.
- \_\_\_\_\_ 2. She is much younger than I am.
- \_\_\_\_\_ 3. Shut the door if everyone has left the room.
- \_\_\_\_\_ 4. She said that one could climb to great heights by being on the level.
- \_\_\_\_\_ 5. I state only what your records have already proved to be true.
- \_\_\_\_\_ 6. Our agents try to keep them where they belong.
- \_\_\_\_\_ 7. He met them with a frown when they burst open the door.
- \_\_\_\_\_ 8. My father sold the house where I was born.
- \_\_\_\_\_ 9. We must agree with whatever the colonel says.
- \_\_\_\_\_ 10. Wherever the seeds were thrown, a bed of poppies is now blooming.
- \_\_\_\_\_ 11. Silas Thorne, who is the richest man in town, refused to give a penny.
- \_\_\_\_\_ 12. It all depends on what the girls decide to do.
- \_\_\_\_\_ 13. Give me the man who can laugh at his misfortunes.
- \_\_\_\_\_ 14. He worked late that night so that he might play golf the next morning.
- \_\_\_\_\_ 15. You are a better man than I am.
- \_\_\_\_\_ 16. Give a meal to whoever signs the pledge.
- \_\_\_\_\_ 17. He gave me a bar, with which I pried open the door.
- \_\_\_\_\_ 18. The girl for whom the remark was intended was not in the room.
- \_\_\_\_\_ 19. The campus looked deserted after the students had gone.
- \_\_\_\_\_ 20. Carol blinked her brown eyes as she answered the question.

## Gr Ex. 39)

Name\_\_\_\_\_

Score\_\_\_\_\_

### NOUN CLAUSES

DIRECTIONS: Put brackets about the noun clause in each of the following sentences. Then in the space at the left write:

1. if the clause is used as the subject of a verb
2. if the clause is used as the complement of a verb
3. if the clause is used as the object of a preposition

- \_\_\_\_\_ 1. No one seemed to agree with what I said.
- \_\_\_\_\_ 2. The officer asked what the trouble was.
- \_\_\_\_\_ 3. Pay no attention to what your neighbor is doing.
- \_\_\_\_\_ 4. I could not remember how I got home that night.
- \_\_\_\_\_ 5. What we saw in the room brought their misfortune home to all of us.
- \_\_\_\_\_ 6. He could not make up his mind about what he wanted to take with him.
- \_\_\_\_\_ 7. We felt that the teacher had been unfair to Susan.
- \_\_\_\_\_ 8. Do you suppose that he meant to fumble the ball?
- \_\_\_\_\_ 9. I don't know anything except what I read in the papers.
- \_\_\_\_\_ 10. They built it out of whatever material was handy.
- \_\_\_\_\_ 11. She will soon discover why she cannot do that.
- \_\_\_\_\_ 12. Where we are to eat can be decided later.
- \_\_\_\_\_ 13. Do you know if this road is passable?
- \_\_\_\_\_ 14. "Where do we eat?" was their first question.
- \_\_\_\_\_ 15. Do not worry about what Dorothy will do.
- \_\_\_\_\_ 16. He told us that he would be late for his first class.
- \_\_\_\_\_ 17. Where Marjorie will live is the real problem.
- \_\_\_\_\_ 18. Father paid for whatever we had destroyed.

Name \_\_\_\_\_

Score \_\_\_\_\_

## ADJECTIVE CLAUSES

DIRECTIONS: Put brackets about the adjective clause in each of the following sentences. Then in the space at the left write the word which the clause modifies.

- \_\_\_\_\_ 1. The typewriter which I bought last month has been stolen.
- \_\_\_\_\_ 2. Mr. Holmes, whom everybody suspected of the murder, killed himself.
- \_\_\_\_\_ 3. As I was passing him, he slipped on the floor, which had been waxed recently.
- \_\_\_\_\_ 4. He always picked a time when I was busy studying chemistry.
- \_\_\_\_\_ 5. When I find a book that I like, I buy it.
- \_\_\_\_\_ 6. How can you like a person whom everyone despises?
- \_\_\_\_\_ 7. The road we had expected to take was being repaired.
- \_\_\_\_\_ 8. The guide whom Mr. Shaw sent for us was waiting when we arrived.
- \_\_\_\_\_ 9. Will you tell me the reason why you cannot work this problem?
- \_\_\_\_\_ 10. We visited the house where Grant lived when he was in Oregon.
- \_\_\_\_\_ 11. Having said good-by to Dorothy, he sat down on a park bench which had been freshly painted.
- \_\_\_\_\_ 12. It is like her to be ill on a day when so much is happening.
- \_\_\_\_\_ 13. The old man, who had been working in his garden, welcomed us cordially.
- \_\_\_\_\_ 14. When we came back, the canoe, which we had tied securely to a log, was gone.
- \_\_\_\_\_ 15. What could you expect of a man who splits his infinitives?
- \_\_\_\_\_ 16. Intelligence is that which is measured by an intelligence test.

Name \_\_\_\_\_

Score \_\_\_\_\_

## ADVERB CLAUSES

DIRECTIONS: Put brackets about each adverbial clause. Then identify its use by writing one of the following numbers in the space at the left:

1. if it is used to indicate time
2. if it is used to indicate place
3. if it is used to indicate condition
4. if it is used to indicate manner
5. if it is used to indicate result
6. if it is used to indicate cause
7. if it is used to indicate concession
8. if it is used to express comparison

- \_\_\_\_\_ 1. Your theme would read more smoothly if it were revised.
- \_\_\_\_\_ 2. The game was a tie, so that all bets were canceled.
- \_\_\_\_\_ 3. You are not as old as I am.
- \_\_\_\_\_ 4. He ate so much that he was uncomfortable.
- \_\_\_\_\_ 5. You will have to live as the rest of the men live.
- \_\_\_\_\_ 6. Write until I tell you to stop.
- \_\_\_\_\_ 7. As they were walking on the beach, a great wave washed over them.
- \_\_\_\_\_ 8. Do not leave before you have finished the test.
- \_\_\_\_\_ 9. As I did not need the money, I refused his generous offer.
- \_\_\_\_\_ 10. I should like to live where the sun is always shining.
- \_\_\_\_\_ 11. While you are dressing, I shall read the morning paper.
- \_\_\_\_\_ 12. When it is crisp and brown, remove it from the oven.
- \_\_\_\_\_ 13. The trouble started after the officers had left.
- \_\_\_\_\_ 14. Remain concealed until I give the word.
- \_\_\_\_\_ 15. She fell asleep because the air in the room was stale and warm.
- \_\_\_\_\_ 16. His lectures were so dull that few attended them.



## Gr (Ex. 42)

Name \_\_\_\_\_

Score \_\_\_\_\_

### COMPLEMENTS

DIRECTIONS: Identify each of the italicized complements by writing in the space before the sentence:

1. if the complement is a direct object
2. if it is an indirect object
3. if it is a subjective complement

- \_\_\_\_\_ 1. That seems almost too *good* to be true.
- \_\_\_\_\_ 2. Take back this book, please, and get *me* a detective story.
- \_\_\_\_\_ 3. Can you teach *me* how to write a poem?
- \_\_\_\_\_ 4. I have learned my *lesson*, you may be sure.
- \_\_\_\_\_ 5. Is she the one *whom* we saw at the theater?
- \_\_\_\_\_ 6. No, I think it was *Mrs. Clatterby*.
- \_\_\_\_\_ 7. The air in this pine forest smells *fresh* and sweet.
- \_\_\_\_\_ 8. Will you tell Oswald and *me* where the keys are hidden?
- \_\_\_\_\_ 9. Carol is the one, I think, who received the first *prize*.
- \_\_\_\_\_ 10. Have you ever visited the gold *mine* up Morris Ravine?
- \_\_\_\_\_ 11. No, but I have heard glowing *accounts* of it from Malcolm.
- \_\_\_\_\_ 12. Miss Wilson, can you get *Herbert* a new filing cabinet?
- \_\_\_\_\_ 13. Caroline picked *me* a bouquet of violets.
- \_\_\_\_\_ 14. Eleanor tore the *mask* from the intruder's face.
- \_\_\_\_\_ 15. Anne, have you seen Dan's new *camera*?
- \_\_\_\_\_ 16. None but the brave deserves the *fair*.
- \_\_\_\_\_ 17. Every dog has his *day*, but the night belongs to the cats.
- \_\_\_\_\_ 18. The music sounds too *loud* in this small room.
- \_\_\_\_\_ 19. Bring *me* another dish of apple sauce.
- \_\_\_\_\_ 20. Technique is valuable, but some writers have more *technique* than matter.



Name \_\_\_\_\_

Score \_\_\_\_\_

## CLAUSES AND COMPLEMENTS

DIRECTIONS: Put brackets about each dependent clause in the following sentences. Then underline the complement in the dependent clause and copy it in the proper space before the sentence.

- \_\_\_\_\_ 1. This is the sort of book which everybody recommends and nobody reads.
- \_\_\_\_\_ 2. Although he knew the facts, his answers were vague.
- \_\_\_\_\_ 3. We played tennis after he had taken the examination.
- \_\_\_\_\_ 4. Fortune helps those who help themselves.
- \_\_\_\_\_ 5. She loves people who flatter her.
- \_\_\_\_\_ 6. Do you know that prosperity makes friends?
- \_\_\_\_\_ 7. She is most eloquent when she is silent.
- \_\_\_\_\_ 8. He forgot that a liar should have a good memory.
- \_\_\_\_\_ 9. Unless each does his part, our plans will fail.
- \_\_\_\_\_ 10. Although she looks frail, she has great endurance.
- \_\_\_\_\_ 11. If this be treason, make the most of it.
- \_\_\_\_\_ 12. I do not care what she thinks of me.
- \_\_\_\_\_ 13. He reads detective stories when he has occasion.
- \_\_\_\_\_ 14. She is the sort of girl whose face is her best chaperon.
- \_\_\_\_\_ 15. Although he had lost everything, he was not unhappy.
- \_\_\_\_\_ 16. Who can tell what name she will call?
- \_\_\_\_\_ 17. If you have finished your lesson, we are ready to go.
- \_\_\_\_\_ 18. She does not know that her daughter married a soldier.

## THE SENTENCE FRAGMENT

**Gr 1a. Do not write part of a sentence as if it were a complete sentence.****1. Do not write a dependent clause as a complete sentence.**

*Wrong:* The story is about a very brilliant doctor. Who, for some reason known only to himself, is practicing his profession in China instead of in a fashionable London district.

*Right:* The story is about a very brilliant doctor who, for some reason known only to himself, is practicing his profession in China instead of in a fashionable London district.

**2. Do not write a verbal phrase as a complete sentence.**

*Wrong:* We must appeal to the common sense of the student instead of applying force. The idea of force being the thing that he rebels against.

*Right:* We must appeal to the common sense of the student instead of applying force, since it is the idea of force that he rebels against.

*Wrong:* When the bell rang, we rushed for the dining room. Pushing and crowding like sheep going for water when the gates are opened.

*Right:* When the bell rang, we rushed for the dining room, pushing and crowding like sheep going for water when the gates are opened.

*Wrong:* The book is filled with such characters. Each having a different personality.

*Right:* The book is filled with such characters, each having a different personality.

**3. Do not write an appositive phrase as a complete sentence.**

*Wrong:* From around the corner came a gay tune. The kind of breezy, carefree music you are always glad to hear.

*Right:* From around the corner came a gay tune, the kind of breezy, carefree music you are always glad to hear.

*Wrong:* My ideal roommate is a pleasant mixture of the two types. One who talks but does not gossip, who is gay as well as serious, who is always considerate of the feelings of others.

*Right:* My ideal roommate is a pleasant mixture of the two types, a girl who talks but does not gossip, who is gay as well as serious, who is always considerate of the feelings of others.

*Wrong:* Above all, I try to avoid one type of person. Namely, the moody girl who brings me all her miseries, weeps into my handkerchiefs, and expects me to love her for her sticky gloom.

*Right:* Above all, I try to avoid one type of person, namely, the moody girl who brings me all her miseries, weeps into my handkerchiefs, and expects me to love her for her sticky gloom.

*Wrong:* The fraternity emphasizes the importance of certain social virtues. Such as courtesy, loyalty, respect for the rights of others, and moderation in speech and action.

*Right:* The fraternity emphasizes the importance of certain social virtues, such as courtesy, loyalty, respect for the rights of others, and moderation in speech and action.

## Gr 2

### THE RUN-TOGETHER SENTENCE

#### Gr 2a. Do not run two sentences together with only a comma between them.

The use of a comma instead of a semicolon or a period to separate main clauses is commonly referred to as the "comma fault" or the "comma splice."

Correct the fault in one of the following ways:

1. If one of the parts of the "spliced" sentence is dependent in thought upon the other, reduce it to a subordinate clause or phrase.

*Wrong:* Many young people refused to soil their hands with manual labor, they felt that the world owed them an easy living.

*Right:* Many young people who felt that the world owed them an easy living refused to soil their hands with manual labor.

*Right:* Many young people refused to soil their hands with manual labor because they felt that the world owed them an easy living.

2. If the two clauses are closely related and co-ordinate in thought, change the comma to a semicolon, or add a co-ordinate conjunction to the comma.

*Wrong:* His body suddenly became still, I realized that my pal was dead and that all my tears could not bring him back to me.

*Right:* His body suddenly became still, and I realized that my pal was dead and that all my tears could not bring him back to me.

*Wrong:* My English teacher said, "Here is a list of books, now read one for pleasure."

*Right:* My English teacher said, "Here is a list of books; now read one for pleasure."

3. If you feel that the two clauses are not closely related in thought, write them as separate sentences.

*Wrong:* They were all very charming and pleasant, I was glad to note that they were dressed informally.

*Right:* They were all very charming and pleasant. I was glad to note that they were dressed informally.

#### Gr 2b. Do not run two sentences together without any mark of punctuation between them.

The "run-together sentence," as it is usually referred to, should be corrected in the same way as the spliced sentence: 1. by subordinating one of the main clauses; 2. by the use of a semicolon between the main clauses; 3. by the use of a comma and a co-ordinate conjunction; 4. by writing the clauses as separate sentences.

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE COMPLETE SENTENCE

DIRECTIONS: Classify each of the following groups of words by writing in the spaces at the left:

1. if it is a grammatically complete sentence
2. if it lacks a subject
3. if it lacks a predicate
4. if it is a subordinate clause
5. if it is a phrase

- \_\_\_\_\_ 1. Which, to tell the absolute truth, was three times as much as the horse was worth.
- \_\_\_\_\_ 2. Will you please return my pin?
- \_\_\_\_\_ 3. Am enclosing my check for fifty dollars, which should take care of you until next month.
- \_\_\_\_\_ 4. A rich and mellow story, filled with tolerance, good will, and gracious living.
- \_\_\_\_\_ 5. Often contorted and ungraceful, this rugged shrub loves the wind-swept crags of the high mountains.
- \_\_\_\_\_ 6. Having tolerated her school-girl pranks until she had made a pest of herself.
- \_\_\_\_\_ 7. Although the administrator had not been appointed.
- \_\_\_\_\_ 8. Having worked in the wheat fields of North Dakota all summer, he was brown, tough, and aching for action.
- \_\_\_\_\_ 9. A memorable night, crowded with mystery, thrills, and adventure.
- \_\_\_\_\_ 10. Plans for the flight having been kept secret until Friday noon.
- \_\_\_\_\_ 11. Found a good novel and read it till midnight.
- \_\_\_\_\_ 12. Especially when the child is tired and irritable.
- \_\_\_\_\_ 13. Having lived in England for a year, Professor Osgood spoke with a noticeable Oxford accent.
- \_\_\_\_\_ 14. If he lives until he is seventy.
- \_\_\_\_\_ 15. Shall try to see you when we drive through Modesto.
- \_\_\_\_\_ 16. The first successful flight from Moscow to the United States.
- \_\_\_\_\_ 17. Here is the combustible substance which I have poured out of the one jar into the other.



Name \_\_\_\_\_

Score \_\_\_\_\_

## THE COMPLETE SENTENCE

DIRECTIONS: In each numbered group you will find one of the following types of sentence fragments. Underline it and write its identifying number at the left.

1. a dependent clause
2. a verbal phrase
3. an appositive phrase

- \_\_\_\_\_ 1. The lectures we heard were very helpful. Such as the one on how to study.
- \_\_\_\_\_ 2. Personality is made up of inherited and acquired traits. The latter being the more important.
- \_\_\_\_\_ 3. The camps gave a new start to thousands of young men. Who, being unable to find jobs or to stay in school, had turned to petty crime.
- \_\_\_\_\_ 4. Questions, exclamations, and commands are recognized as complete sentences. Even when they are not grammatically complete.
- \_\_\_\_\_ 5. A camp director must be a resourceful and diplomatic person. A man who can preserve discipline more often by guile than by force.
- \_\_\_\_\_ 6. Toward the end of the hour George awoke with a feeling of panic. Being vaguely conscious of the amused glances aimed in his direction.
- \_\_\_\_\_ 7. It dawned upon him that instead of writing his test paper he had enjoyed an hour of blissful sleep. A sort of ironic reward for having stayed up most of the night in earnest study.
- \_\_\_\_\_ 8. Scientists are now experimenting with new types of plants. Such as perennial wheat, the thornless rose, and beardless barley.
- \_\_\_\_\_ 9. Students in a large university are less intensely loyal than those in a small college. Since loyalty thrives on intimacy and comradeship.
- \_\_\_\_\_ 10. My roommate is a boy of fine sensibilities. The sort of person who will take a friend's tobacco but not his girl.
- \_\_\_\_\_ 11. I had a very good high-school teacher. The best anyone could have wanted to teach him the essentials of high-school English.
- \_\_\_\_\_ 12. The hardest task lay before us. The problem of getting Joe up the steep incline to the road.
- \_\_\_\_\_ 13. If I am to succeed in my work, I must be honest. Honest in everything I do.
- \_\_\_\_\_ 14. It takes patience to do this. Patience to stay with a problem, and patience to accept criticism with an open mind.



## SUBJECT AND VERB

**Gr 3a. Make the verb agree in number and person with its subject.**

Watch for certain words that often cause trouble: *each, every, each one, everyone, everybody, anybody, nobody, either, neither, and person*. These words are singular and therefore must be followed by singular verbs. Not many persons will be tempted to say, "Everybody are here." But many will write sentences like these: "Everybody is here now and should check their equipment." "A person who is honest himself does not like to have their motives suspected." Remember, then, that if these words take singular verbs, they must also be followed by singular pronouns. (See Gr 5 and Cl 4.)

The word *none* may be used with a singular verb if the meaning intended is singular, and with a plural verb if the meaning intended is plural.

*Wrong:* Each one of them are worthy of commendation.

*Right:* Each one of them is worthy of commendation.

Be careful also about the contracted forms of "do not" and "does not."

*Wrong:* He don't want to play.

*Right:* He doesn't want to play.

**Gr 3b. Do not let yourself be confused by a plural noun that intervenes between a verb and its singular subject.**

*Wrong:* The presence of so many older women were disconcerting.

*Right:* The presence of so many older women was disconcerting.

*Wrong:* The cause of his many failures were easy to discover.

*Right:* The cause of his many failures was easy to discover.

*Wrong:* The list of his published works cover three pages.

*Right:* The list of his published works covers three pages.

*Wrong:* A full report of his expenditures were prepared.

*Right:* A full report of his expenditures was prepared.

**Gr 3c. Use a plural verb with a plural subject or with a compound subject joined by and.**

*Wrong:* A flashlight and an old tin can is all you will need.

*Right:* A flashlight and an old tin can are all you will need.

*Wrong:* His coat and his cap is lying on the bed.

*Right:* His coat and his cap are lying on the bed.

*Wrong:* Two officers and a private was killed in the skirmish.

*Right:* Two officers and a private were killed in the skirmish.

## Gr 3

### SUBJECT AND VERB

But when several singular subjects represent the same person or thing, or when they form one collective idea, a singular verb is correct.

*Right:* Our friend and benefactor has arrived.  
The secretary and treasurer is Henry Morgan.  
The long and short of it is that I do not like his manners.

When each of several singular subjects is considered separately, the singular verb is correct.

*Right:* Many a rascal and fool has prospered in times of public distress.  
The trifter, the athlete, the waster is not the typical college student.

Similar to this construction is the distributive use of *each* with a plural subject. The verb with such a construction is plural.

*Right:* The farmers, the workmen, and the businessmen have each a stake in the coming conference.

**Gr 3d.** Use a singular verb with singular subjects joined by *or* or *nor*, but when the subject is made up of both singular and plural subjects joined by *or* or *nor*, make the verb agree with the nearer subject.

*Wrong:* Either Margaret or her sister are coming with us.

*Right:* Either Margaret or her sister is coming with us.

*Wrong:* Neither the twins nor their nurse are ready.

*Right:* Neither the twins nor their nurse is ready.

*Wrong:* Neither the nurse nor the twins is ready.

*Right:* Neither the nurse nor the twins are ready.

When the subjects differ in person, it is correct to make the verb agree with the nearer subject.

*Poor:* Either Henry or I is responsible.

*Better:* Either Henry or I am responsible.

Better still, avoid an awkward construction by rewriting the sentence.

*Right:* Either Henry is responsible or I am.

**Gr 3e.** Do not let the addition of *as well as*, *together with*, *with*, *in addition to*, *no less than*, and *including* to the subject influence the number of the verb.

You must think of these expressions as beginning a parenthetical phrase, not grammatically a part of the subject. The verb agrees with the grammatical subject.

*Wrong:* My purse, together with my gloves and keys, were taken from my car.

*Right:* My purse, together with my gloves and keys, was taken from my car.

*Wrong:* The humblest workman, no less than the wealthy manufacturer, are affected by the new tariff.

*Right:* The humblest workman, no less than the wealthy manufacturer, is affected by the new tariff.

*Wrong:* A canteen of water, in addition to the usual supplies, are to be taken on the trip.

*Right:* A canteen of water, in addition to the usual supplies, is to be taken on the trip.

**Gr 3f.** With a collective noun use a singular verb when the group named is regarded as a unit, and a plural verb when the noun is regarded as indicating the individuals of the group.

The following are examples: *class, band, crown, jury, assembly, army, majority, audience, police, infantry, multitude, congress, choir.*

*Right:* After a short rest period, the class (the group) proceeds with its work.

The class in modern history (the individuals) have finished their investigations.

The band (the individuals) are taking off their heavy overcoats. They are assembling in front of the speaker's stand.

**Gr 3g.** Make the verb agree with its subject, not with its subjective complement.

If the difference in number between subject and subjective complement produces an awkward sentence, rewrite the sentence.

*Wrong:* His chief worry are his devoted but imprudent disciples.

*Right:* His chief worry is his devoted but imprudent disciples.

*Wrong:* The reason for my late themes are the many interruptions that kept me from my work.

*Right:* My theme is late because I was frequently interrupted in my work.

**Gr 3h.** As a general rule, use a singular verb with nouns that are plural in form but singular in meaning.

It is always a wise move to consult a good dictionary when you do not know whether a noun is singular or plural. Under the suffix *-ics*, *Webster's New International* gives us the following helpful information: "As denoting a scientific treatise or its subject matter these plural forms are now construed as singular; but forms in *-ics* denoting matters of practice (gymnastics, tactics), activities (athletics), qualities (acoustics), are usually construed as plurals; but the presence of a complementary noun in the singular often causes such a form to be construed as a singular; as, *dramatics is his hobby.*"

The following list may prove helpful:

*Usually singular:* news, economics, physics, measles, ethics, mathematics

## Gr 3

### SUBJECT AND VERB

*Usually plural:* gymnastics, tactics, athletics, acoustics, tidings, scissors, riches, trousers

*Either singular or plural:* politics, alms, eaves, means, bellows

*Right:* The news was brought to him at the end of the performance.

Mathematics is my favorite study.

Athletics are his ruin.

Ethics deals with the problem of moral duty.

### Gr 3i. Use a plural verb with a relative pronoun referring to a plural antecedent.

*Wrong:* Sir James Jeans is one of the modern writers who has attempted to make science popular.

*Right:* Sir James Jeans is one of the modern writers who have attempted to make science popular.

*Wrong:* She is one of those women who is always trying to rearrange the lives of her neighbors' children.

*Right:* She is one of those women who are always trying to rearrange the lives of their neighbors' children.

### Gr 3j. In *there is* and *there are* sentences, make the verb agree with the subject that follows it.

*Wrong:* There is, I believe, an apple and some grapes in the refrigerator.

*Right:* There are, I believe, an apple and some grapes in the refrigerator.

*Wrong:* There was entirely too many in the pool.

*Right:* There were entirely too many in the pool.

### Gr 3k. Use a singular verb when the subject of the sentence is a title, the name of a book, a clause, or in general a group of words expressing a single thought.

*Right:* Commit any villainy but always with a noble motive is apparently the rule by which he lives.

The new edition of Bartlett's *Familiar Quotations* is a most useful book.

The *Times* is a reliable newspaper.

Amy Lowell's "Lilacs" is my favorite poem.

This rule applies to verbs used with nouns expressing quantity, distance, time, amount, etc., when the subject is felt to be singular.

*Right:* Nearly fifty dollars was collected for Christmas gifts to the poor.

Five minutes is long enough for an after-dinner speech.

Three miles is too long a distance for these boys to run.

Ten years seems a long time to wait for a girl to make up her mind.

Two times five is ten.

Fifteen divided by three equals five.



# Gr 3 (Ex. 46)

Name \_\_\_\_\_

Score \_\_\_\_\_

## SUBJECT AND VERB

DIRECTIONS: Each of the following sentences contains an error in agreement of subject and verb. In the first space write the correct form of the verb. In the second space write the number of the rule which applies (3a, 3b, 3c, etc.). Do not guess. You will learn more by looking up the rules than by making the corrections.

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. Thirty miles are too long a distance to ride in one day.                                       |
| _____ | _____ | 2. Her purse, together with her books, were taken from her room.                                  |
| _____ | _____ | 3. The cause of his disappointments were his selfish attitude.                                    |
| _____ | _____ | 4. Five games won in six starts are a good record for any team in this conference.                |
| _____ | _____ | 5. His chief problem are the hundreds of requests for financial aid that come to him every month. |
| _____ | _____ | 6. They are both good boys, but I don't think that either have a steady income.                   |
| _____ | _____ | 7. Mathematics are not as easy for me as history or English.                                      |
| _____ | _____ | 8. A pocketbook, two watches, and a gold ring was found hidden in his room.                       |
| _____ | _____ | 9. O'Neill is one of the few writers who has used expressionism in dramatic writing.              |
| _____ | _____ | 10. My little daughter, as well as the older boys, have learned to play baseball.                 |
| _____ | _____ | 11. There was several requests for a change in the schedule.                                      |
| _____ | _____ | 12. Measles are not the dreaded childhood disease that it was once.                               |
| _____ | _____ | 13. I argue with him, but he don't pay any attention to me.                                       |
| _____ | _____ | 14. A list of his translations from the German are given in the appendix.                         |
| _____ | _____ | 15. Custom, as well as common decency, demand a polite answer to his offer.                       |
| _____ | _____ | 16. In the natural sciences, each of the instructors emphasize a special branch of the subject.   |



Name \_\_\_\_\_

Score \_\_\_\_\_

## SUBJECT AND VERB

DIRECTIONS: If you find an error in the form of the verb, write the correct form in the space at the left. Some of the sentences are correct. Remember that it is just as important to recognize a correct form as it is to change a word that you are told is wrong. Refer to the rules constantly.

- \_\_\_\_\_ 1. The solemn beauty of the formal pledge and the quiet dignity of the initiation ceremony serves to bring the participants closer together.
- \_\_\_\_\_ 2. The changing state of his social and religious ideas have been explained in the preceding paragraph.
- \_\_\_\_\_ 3. If a student needs to develop patience and attention to details, one of the best teachers is laboratory work.
- \_\_\_\_\_ 4. Physics and mathematics is especially important in the education of a civil engineer.
- \_\_\_\_\_ 5. The only thing that lowers the grades of my English themes are the errors in spelling.
- \_\_\_\_\_ 6. There are, if my reasoning has been correct, only two possible advantages to be gained by going to a small college.
- \_\_\_\_\_ 7. The coach, with the assistant coaches, trainers, and officials, were seated on a bench in front of the north bleachers.
- \_\_\_\_\_ 8. Neither the chairman nor the members of the welcoming committee has arrived.
- \_\_\_\_\_ 9. Neither threats nor pleading have had any effect upon him.
- \_\_\_\_\_ 10. None of my many friends were there to meet me.
- \_\_\_\_\_ 11. Many a lovesick boy and girl has sat under the trysting tree.
- \_\_\_\_\_ 12. Five dollars are my lowest possible price for this fine old plate.
- \_\_\_\_\_ 13. The tactics of the insurgents was to avoid a decisive engagement as long as possible.
- \_\_\_\_\_ 14. When *none* is the subject of the sentence, either a singular or a plural verb are correct, depending on the sense intended.

## PRONOUNS—CASE

**Gr 4a. Use the nominative case when the pronoun is the subject of a verb.**

Determine the exact use of the pronoun; do not be confused by the position of the pronoun or by parenthetical expressions intervening between it and the verb.

*Wrong:* Whom did you say made the last basket?

*Right:* Who did you say made the last basket? (*Who* is not the object of *say*; it is the subject of *made*. The expression *did you say* is parenthetical. You might read the sentence like this: *Who made the last basket—did you say?*)

*Wrong:* Give the largest piece to whomever comes first.

*Right:* Give the largest piece to whoever comes first. (*Whoever* seems to be attracted into the objective case because it follows the preposition *to*. But it is not the object of *to*; it is the subject of the verb *comes*. The whole clause *whoever comes first* is the object of the preposition *to*.)

**Gr 4b. Use the nominative case when the pronoun is the subjective complement after a finite verb.**

*Wrong:* It is me. It is her. It is them. It is us.

*Right:* It is I. It is she. It is they. It is we.

*Wrong:* The honored guests will be you, Jennie, and me.

*Right:* The honored guests will be you, Jennie, and I.

**Gr 4c. Use the objective case when the pronoun is the direct or indirect object of a verb or verbal.**

In the use of the objective case, confusion results from only two kinds of constructions: (1) two pronouns used either as direct or indirect objects, and (2) the pronoun *whom* standing before the verb which governs it. Not even the most illiterate person will say: "Professor Jones told she that classes would be excused." Yet even Professor Jones might say: "The dean told her and I that classes would be excused."

*Wrong:* The dean told her and I that books are more important than parties.

*Right:* The dean told her and me that books are more important than parties.

*Wrong:* Do you know who I met at the races?

*Right:* Do you know whom I met at the races?

**Gr 4d. Use the objective case when the pronoun is the object of a preposition.**

Here, again, trouble usually results from two constructions: (1) the use of two pronouns as objects, and (2) the use of *whom* away from the preposition which governs it.

## Gr 4

## PRONOUNS—CASE

*Wrong:* There can be no secrets between you and I.

*Right:* There can be no secrets between you and me.

*Wrong:* Who did you address the letter to?

*Right:* Whom did you address the letter to?

Watch the case of the pronoun in expressions like *we men, us girls, we boys, we two*. The pronoun—it is said to be in apposition with the noun—takes the same case as the noun.

*Wrong:* It is up to we men to uphold college traditions.

*Right:* It is up to us men to uphold college traditions.

### Gr 4c. Use the objective case when the pronoun is the assumed subject or the complement of an infinitive.

*Right:* Mother wanted me to come early.

Now watch him follow his interference.

She thought Jerry to be me.

### Gr 4f. Use the possessive case when the pronoun expresses possession, or when it introduces or modifies a gerund.

Remember that the personal pronouns form the possessive without the apostrophe: *my hat, her face, his book, your voice, their house, our tickets*. The apostrophe is used with some of the indefinite pronouns: *one's own opinions, somebody's hat, anybody's business, nobody's affair, everyone's concern*.

*Poor:* Him running away from home was the talk of the gang.

*Better:* His running away from home was the talk of the gang.

*Poor:* I cannot understand them staying so late.

*Better:* I cannot understand their staying so late.

The objective case is correct when the verbal is clearly a participle.

*Wrong:* I saw his running out of the back door.

*Right:* I saw him running out of the back door.

If you have trouble in distinguishing between the gerund and the participle in these constructions, concentrate on the meaning of the sentence. "I had not heard of his leaving school." It is the "leaving" that you did not hear about. "I cannot understand their staying so late." To say that you did not understand "them" would change the intended sense; it is their "staying" you did not understand. "I saw him talking with a girl." Is it the "talking" that you saw, or is it the person in the act of talking? If the verbal has a noun use, it is a gerund.

## Gr 4 (Ex. 48)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PRONOUNS

DIRECTIONS: Identify each of the italicized pronouns by writing before the sentence one of the following numbers:

1. if it is the subject of a verb
2. if it is a direct object
3. if it is an indirect object
4. if it is a subjective complement
5. if it is the object of a preposition

- \_\_\_\_\_ 1. It was *they* who recommended the hotel to us.
- \_\_\_\_\_ 2. *Whom* did you say we pledged last night?
- \_\_\_\_\_ 3. I wonder who sent *us* the tickets.
- \_\_\_\_\_ 4. Tell *him* the rest of the story.
- \_\_\_\_\_ 5. It is not in *him* to be unkind.
- \_\_\_\_\_ 6. Dr. Jones gave Jim and *me* the same problem.
- \_\_\_\_\_ 7. George asked *whom* I referred to in my last letter.
- \_\_\_\_\_ 8. Just between you and *me*, the performance was hopeless.
- \_\_\_\_\_ 9. Sybil is taller than *he*.
- \_\_\_\_\_ 10. Three of *us* boys were detained by the proctor.
- \_\_\_\_\_ 11. Please send Janet and *me* to get the ice cream.
- \_\_\_\_\_ 12. The question as to *who* was the most popular girl was never answered.
- \_\_\_\_\_ 13. Give this package to *whoever* opens the door.
- \_\_\_\_\_ 14. My sister, who is older than *I*, was married last June.
- \_\_\_\_\_ 15. Can you tell *me* what time it is?
- \_\_\_\_\_ 16. Without *him* we are helpless.
- \_\_\_\_\_ 17. *Who* do you think will take his place?
- \_\_\_\_\_ 18. It was *he* who telephoned to us last night.
- \_\_\_\_\_ 19. Father would not let us know *whom* he suspected.
- \_\_\_\_\_ 20. No one could be more pleasant than *she*.
- \_\_\_\_\_ 21. Several of *us* girls came late to the eight-o'clock class.



PRONOUNS Gr 4 (Ex. 48, *Continued*)

- \_\_\_\_\_ 22. Was it *he* who lectured here last year?
- \_\_\_\_\_ 23. *Who* would you say is the best player on our basketball team?
- \_\_\_\_\_ 24. There will never be any misunderstandings between her and *me*.
- \_\_\_\_\_ 25. The fugitive gave *them* an account of his travels.
- \_\_\_\_\_ 26. Haven't you anybody *whom* you can take with you?
- \_\_\_\_\_ 27. If Dora told the story to Margaret and *him*, everybody knows it now.
- \_\_\_\_\_ 28. Fenton is much heavier than *I*.
- \_\_\_\_\_ 29. With *them* came their two children and five dogs.
- \_\_\_\_\_ 30. I wonder if it was *she* who revealed the secret.
- \_\_\_\_\_ 31. Who sent *you* that beautiful diamond bracelet?
- \_\_\_\_\_ 32. Oswald was drowning when we reached *him*.
- \_\_\_\_\_ 33. Mother asked *whom* I was out with last night.
- \_\_\_\_\_ 34. Just between you and *me*, I do not intend to read this book.
- \_\_\_\_\_ 35. *Who* do you suppose called on me last night?
- \_\_\_\_\_ 36. I want you to stay with *it* until we come back.
- \_\_\_\_\_ 37. There is still much argument as to *who* came in first.
- \_\_\_\_\_ 38. The chairman of the committee offered *her* a scholarship.
- \_\_\_\_\_ 39. *Who* did you say offered her a scholarship?
- \_\_\_\_\_ 40. Two of *us* girls took a box of flowers to the sick woman.
- \_\_\_\_\_ 41. I should love to go with *you*.
- \_\_\_\_\_ 42. You are a better man than *I*.
- \_\_\_\_\_ 43. Tell *them* what you told me.
- \_\_\_\_\_ 44. Do you think it was *she* who knocked at the gate?
- \_\_\_\_\_ 45. There was some question as to *who* won the debate.
- \_\_\_\_\_ 46. Mrs. Smith invited him and *me* to her reception.
- \_\_\_\_\_ 47. *Whom* are you going with tonight?
- \_\_\_\_\_ 48. This arrangement is entirely between you and *me*.
- \_\_\_\_\_ 49. Several of *us* girls went to Albany last week.
- \_\_\_\_\_ 50. *Who* did you say left the door open?



# Gr 4 (Ex. 49)

Name \_\_\_\_\_

Score \_\_\_\_\_

## PRONOUNS

DIRECTIONS: In each of these sentences a pronoun is misused. In the first blank write the corrected form of the pronoun. In the second blank write the number which identifies its use:

1. subject of verb

3. object of preposition

5. subjective complement

2. object of verb

4. indirect object

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. We girls decided to ask whoever we saw first.  |
| _____ | _____ | 2. Whom do you imagine would do a thing like that?  |
| _____ | _____ | 3. The man who you saw with her and me at the game last night was my uncle.   |
| _____ | _____ | 4. I was told to get all the information possible about whomever won the race.  |
| _____ | _____ | 5. Between you and I, I do not care whom he takes to the next dance.  |
| _____ | _____ | 6. There are two of us, Jack and I, who you must consider for the position.   |
| _____ | _____ | 7. I know who you are speaking of, but the girl whom I thought you meant left town Saturday.                                      |
| _____ | _____ | 8. Just between you and me, whom do you think has exerted the best influence upon us girls?                                       |
| _____ | _____ | 9. Harry said it was he, not Oswald, who we should consult about new uniforms for the team.                                       |
| _____ | _____ | 10. There must be no question as to whom is the better man; that is a point for us boys to decide.                                |
| _____ | _____ | 11. The nurse told her and I that she would call whomever we wanted to see.   |
| _____ | _____ | 12. Gretchen is the sort of girl who, I feel sure, will always agree with you, but does that mean that she is more loyal than me? |
| _____ | _____ | 13. Yes, that is him; he is the young man whom I spoke about yesterday when you and I were drinking coffee at Cody's.             |
| _____ | _____ | 14. The dean, whom I spoke with last night, told me that it was up to we girls to make our own social regulations.                |

Name \_\_\_\_\_

Score \_\_\_\_\_

## PRONOUNS

DIRECTIONS: Copy the correct form of the pronoun in each space at the left.

- \_\_\_\_\_ 1. Somebody left a book on my desk. Is it (your's, yours)?
- \_\_\_\_\_ 2. I did not like (him, his) saying that I was a coward.
- \_\_\_\_\_ 3. Howard is so careless that he is sure to hurt (someones, someone's) feelings.
- \_\_\_\_\_ 4. We stopped to watch (them, their) training the cavalry horses.
- \_\_\_\_\_ 5. We saw (his, him) crossing the street.
- \_\_\_\_\_ 6. I did not bring an umbrella. This one must be (yours, your's).
- \_\_\_\_\_ 7. Father objected to (me, my) taking the car Saturday night.
- \_\_\_\_\_ 8. My flowers were in bloom, but (hers, her's) were choked with weeds.
- \_\_\_\_\_ 9. (Ones, One's) word should be enough.
- \_\_\_\_\_ 10. (Everybodys, Everybody's) patience was exhausted.
- \_\_\_\_\_ 11. I wish I owned half of that dog of (hers, her's).
- \_\_\_\_\_ 12. It isn't mine; it must be (their's, theirs).
- \_\_\_\_\_ 13. Let me see if (your's, yours) is the same color as mine.
- \_\_\_\_\_ 14. We could see (his, him) crawling through the tall grass.
- \_\_\_\_\_ 15. Mother talked to me about (me, my) staying out late.
- \_\_\_\_\_ 16. The cabin was finished without (us, our) as much as hammering a nail into a plank.
- \_\_\_\_\_ 17. Mrs. Smith complimented Roger upon (him, his) singing.
- \_\_\_\_\_ 18. Leone did not like the idea of (me, my) going to Chicago alone.
- \_\_\_\_\_ 19. Which of (yours, your's) is ready to be packed?
- \_\_\_\_\_ 20. My theme was longer, but (hers, her's) received a higher grade.

## PRONOUNS—ANTECEDENTS

**Gr 5a. Make a pronoun agree with its antecedent in number, gender, and person.**

Be especially careful when using the following words: *each, every, each one, everyone, everybody, anybody, nobody, either, person, type, sort, and kind*. These words are singular and therefore require singular pronouns. *Neither* is usually singular. Although some writers will occasionally use it in the plural sense, it is better for a student to think of it as singular. *None* is construed as either singular or plural, according to the thought of the sentence in which it stands.

*Wrong:* Everybody has their faults.

*Right:* Everybody has his faults.

*Wrong:* Every person in the room rose to their feet.

*Right:* Every person in the room rose to his feet.

*Wrong:* On the other hand, no one can live a full life if they are kept in the dark.

*Right:* On the other hand, no one can live a full life if he is kept in the dark.

*Wrong:* I always thought that the average college professor was an elderly person who had no feeling for anyone but themselves.

*Right:* I always thought that the average college professor was an elderly person who had no feeling for anyone but himself.

*Wrong:* Each of us must do their share.

*Right:* Each of us must do his share.

*Wrong:* Either of the girls in the office will let you use their machine.

*Right:* Either of the girls in the office will let you use her machine.

*Wrong:* He is just the type of man who bring all their business troubles home at night.

*Right:* He is just the type of man who brings all his business troubles home at night.

**Gr 5b. Use the right form of the relative pronoun.**

Use *who, whom, or that* when referring to persons. If you are interested in a more complete discussion of this point, see Curme's *Syntax*, pages 218, 220, and 223-224.

*Wrong:* The girl which is standing near the door is my sister.

*Right:* The girl who is standing near the door is my sister.

*Right:* Mr. Edwards, who is our English teacher, came to see my father.

*Right:* She is a type of woman that I can't endure.

Use *that* or *which* when referring to things.

*Right:* This is the last story that I shall read this month.

May I have the pen which you have in your pocket?

## Gr 5

### PRONOUNS—ANTECEDENTS

Use *that* or *which* when referring to both persons or things.

*Right:* I would not leave you for all the handsome men and fine clothes that you could find in Hollywood.

Let us not forget the skilled workmen and their intricate machines upon which our success depends.

But notice that usage still sanctions the possessive form *whose* when referring to persons, animals, or things. The tendency now, however, is to use *of which* in referring to things whenever the resulting form is not awkward.

Be careful about the verb after a relative pronoun referring to *you* or *I*.

*Wrong:* How can you think that I, who is your best friend, would lie to you?

*Right:* How can you think that I, who am your best friend, would lie to you?

*Wrong:* You who is the oldest should take care of your brothers.

*Right:* You who are the oldest should take care of your brothers.

*Wrong:* I presume you think that I, who is the author of the song, should lead the singing.

*Right:* I presume you think that I, who am the author of the song, should lead the singing.

### Gr 5c. In writing that is more or less formal, do not use the pronouns *you*, *they*, or *it* in the indefinite sense.

If you are speaking directly to your reader, giving him directions or advice, explaining to him what he should do, *you* is the correct pronoun. It must not be used as a substitute for *a person*, *one*, *a student*, *a player*, or for *he*, *she*, and *they*.

*Wrong:* From the day a girl enters college, everything you do, say, and wear is going to be held against you.

*Right:* From the day a girl enters college, everything she does, says, and wears is going to be held against her.

*Wrong:* Learning to live with a group of people your own age is another test of a person's patience.

*Right:* A person learns patience by living with people of his own age.

*Wrong:* They do not like to have you talk in the library.

*Right:* Talking is not permitted in the library.

*Right:* The librarian does not like to have people talk in the library.

*Wrong:* It says in the morning paper that the Ohio River is rising again.

*Right:* The morning paper reports that the Ohio River is rising again.

*Wrong:* It says on the scoreboard that Wagner is replacing Voelker.

*Right:* The scoreboard indicates that Wagner is replacing Voelker.

In speech and in very informal writing, usage seems to sanction *you* as a general or indefinite subject.



## Gr 5 (Ex. 51)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PRONOUNS

DIRECTIONS: In the space before each sentence copy the correct expression from those given in parentheses.

- \_\_\_\_\_ 1. Everyone needs some relaxation from (their, his) studies.
- \_\_\_\_\_ 2. The boy (who, which) won the race lives next door to us.
- \_\_\_\_\_ 3. You, who (is, are) the oldest, should set a better example for your classmates.
- \_\_\_\_\_ 4. Each student must bring (their, his) textbooks to class.
- \_\_\_\_\_ 5. No one likes to have (his, their) treasured illusions destroyed.
- \_\_\_\_\_ 6. Every girl makes all of (her, their) own clothes.
- \_\_\_\_\_ 7. Even the most serious student likes to have a little fun with (your, his, their) roommate.
- \_\_\_\_\_ 8. On a farm, I found out, (you feed, one feeds) the horses, cows, and pigs before breakfast.
- \_\_\_\_\_ 9. Every man in the room shouted at the top of (his, their) voice.
- \_\_\_\_\_ 10. Now that Miss Tim is back, every boy must watch (their, his) step.
- \_\_\_\_\_ 11. Father is the right person for a boy to go to when (you are, he is) in trouble.
- \_\_\_\_\_ 12. The tall fellow (which, who) is standing near the coach is the substitute fullback.
- \_\_\_\_\_ 13. Either of the boys may make (his, their) bed in the attic.
- \_\_\_\_\_ 14. England expects every man to do (his, their) duty.
- \_\_\_\_\_ 15. Every parent should try to become interested in the hobbies of (his, their) children.
- \_\_\_\_\_ 16. He paused in order to give everybody a chance to express (his, their) opinions.



## Gr 5 (Ex. 52)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PRONOUNS

**DIRECTIONS:** Draw a line through each incorrect expression (pronoun and verb) and write the correct form in the space at the left. Some of the sentences may have more than one error.

- \_\_\_\_\_ 1. I shall not study too much, since college can teach you many things that are not found in books.
- \_\_\_\_\_ 2. On one of these occasions he appears before the emperor, who he knows very well.
- \_\_\_\_\_ 3. Possibly the greatest help one may derive from a self-analysis is in choosing the profession you are best fitted for.
- \_\_\_\_\_ 4. Everyone must grow old; by the time they are sixty there should be some signs of maturity.
- \_\_\_\_\_ 5. Someone had evidently helped themselves to all the firewood.
- \_\_\_\_\_ 6. Everybody was there, eager to learn something new, or to see something they had not seen before.
- \_\_\_\_\_ 7. True happiness is found when a person has work they love to do.
- \_\_\_\_\_ 8. Women are always flattered when they receive attentions from men whom they know have given care and thought to the selection of their clothes.
- \_\_\_\_\_ 9. The sad thought is that no one comes to this realization until home is beyond their reach except as a place to visit.
- \_\_\_\_\_ 10. Somebody impatiently tapped their feet on the floor.
- \_\_\_\_\_ 11. A sudden thump on the floor informs me that somebody has taken off their shoes.
- \_\_\_\_\_ 12. The night before the game, Bill Swanky, who I have called my very best friend, came to see me.
- \_\_\_\_\_ 13. Every college student should have someone's advice when you are selecting a profession to follow.
- \_\_\_\_\_ 14. Every college student should take an inventory of their life.
- \_\_\_\_\_ 15. I like to wear my hair dressed in this fashion because it is comfortable and it does not get into your face.
- \_\_\_\_\_ 16. If I were asked to name a book which would make a person want to read it all in one sitting, I would tell them to read *African Intrigue*.

## ADJECTIVES AND ADVERBS

**Gr 6a. Use the correct form of the adjective and the adverb.**

An adjective has no distinguishing form. It must be identified by its use in the sentence.

Adverbs may be divided into two classes: (1) words, usually monosyllabic, with no distinctive form, such as *cheap, close, deep, direct, early, far, fast, hard, here, high, ill, just, late, little, loud, low, near, much, quick, right, slow, straight, strong, then, well, where, why, very*; and (2) words with the distinctive suffix *-ly*.

Adjectives and adverbs form the comparative degree either by adding *-er* to the positive or by using *more* or *less* with the positive degree. They form the superlative degree either by adding *-est* to the positive or by using *most* or *least* with the positive degree. Some adjectives and adverbs are compared irregularly.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
strong	stronger	strongest
famous	more famous	most famous
good	better	best
fast	faster	fastest
rapidly	more rapidly	most rapidly
little	less	least

**Gr 6b. Do not use an adjective in place of an adverb or an adverb in place of an adjective.**

Ordinarily the meaning of the sentence will make it clear whether an adjective or an adverb should be used. Remember that an adjective names a quality or a condition; an adverb names the manner of an action.

Certain adverbs have the same form as the corresponding adjectives. Do not be confused by the form of the word. It is not the form, but the use in the sentence, which determines the part of speech to which a word belongs. Note the differences in use in the following examples:

(Adverb)	(Adjective)
deep Plow deep.	They dug a deep hole.
early He came early.	The early bird gets the worm.
hard Don't hit too hard.	He plays a hard game.
high Throw it high.	We faced a high wind.
late Don't come late.	Late themes will not be accepted.
quick Come quick.	We made a quick start.

## Gr 6

### ADJECTIVES AND ADVERBS

A few common words, like *good, fine, real, sure*, are trouble makers because they are blanket words. Watch them carefully.

*Wrong:* It is sure hot today.

*Right:* It is surely hot today. It is very hot today.

*Wrong:* I am doing fine in my studies.

*Right:* I am doing well (splendidly) in my studies.

*Wrong:* The music is real good tonight.

*Right:* The music is really (very) good tonight.

### Gr 6c. After certain words like *become, appear, seem, prove, remain, look, smell, taste, and feel*, do not mistake the subjective complement for an adverb.

Think of the meaning of the sentence. If the word describes or limits the subject, it is an adjective. If it describes the action of the verb, it is an adverb.

*Wrong:* The violets smell sweetly, don't they?

*Right:* The violets smell sweet, don't they?

*Wrong:* If you will remain quietly for a minute, I shall explain.

*Right:* If you will remain quiet for a minute, I shall explain.

*Wrong:* Silas feels uneasily about his investment.

*Right:* Silas feels uneasy about his investment.

*Wrong:* Garber ranks highly as a football coach.

*Right:* Garber ranks high as a football coach.

### Gr 6d. Avoid illogical or misleading comparisons.

1. Use the comparative form for two.

*Wrong:* Ferdinand is the oldest of the two brothers.

*Right:* Ferdinand is the older of the two brothers.

2. Do not leave out *other* where it is necessary in a comparison.

*Wrong:* Minneapolis is larger than any city in Minnesota.

(It cannot be larger than itself.)

*Right:* Minneapolis is larger than any other city in Minnesota.

Minneapolis is the largest city in Minnesota.

3. Do not use *of any* after the superlative form in a comparison.

*Wrong:* Withrow is the tallest of any man on the squad.

*Right:* Withrow is the tallest man on the squad.

Withrow is the tallest of all the men on the squad.

Withrow is taller than any other man on the squad.

Name \_\_\_\_\_

Score \_\_\_\_\_

## ADJECTIVES AND ADVERBS

DIRECTIONS: Identify each italicized word by writing before the sentence:

1. if it is an adjective
2. if it is an adverb

- \_\_\_\_\_ 1. The bee flew *straight* into his open mouth.
- \_\_\_\_\_ 2. His approach shots are dropping *close* to the green today.
- \_\_\_\_\_ 3. The three runners crossed the white line in a *close* finish.
- \_\_\_\_\_ 4. You will have to dig *deep* to get any water in this valley.
- \_\_\_\_\_ 5. Jerome does not rank very *high* as a director.
- \_\_\_\_\_ 6. This milk tastes *sour*.
- \_\_\_\_\_ 7. He drew a *fine* distinction between law and justice.
- \_\_\_\_\_ 8. The book is interesting, but it seems to be *little* read.
- \_\_\_\_\_ 9. Work *hard* and you may finish this by noon.
- \_\_\_\_\_ 10. My new employer is a *hard* man to please.
- \_\_\_\_\_ 11. It takes a *fast* thinker to answer these questions.
- \_\_\_\_\_ 12. Don't climb too *high*.
- \_\_\_\_\_ 13. Rising *early* disturbs me for the rest of the day.
- \_\_\_\_\_ 14. The *early* worm is eaten by the bird.
- \_\_\_\_\_ 15. Her smile was too *sweet* for words.
- \_\_\_\_\_ 16. I did not do *well* in my last examination.
- \_\_\_\_\_ 17. He looks strong, but I do not think he is entirely *well*.
- \_\_\_\_\_ 18. When I saw what George had sent me, I felt *cheap*.
- \_\_\_\_\_ 19. Ferdinand was a thorough but *slow* workman.
- \_\_\_\_\_ 20. It is not always true that it is better to come *late* than not at all.
- \_\_\_\_\_ 21. He was a generous, *kindly*, but very impractical teacher.
- \_\_\_\_\_ 22. She possessed a *lively* imagination.
- \_\_\_\_\_ 23. Your letter should be sent *direct* to the manager of the factory.
- \_\_\_\_\_ 24. Please come *straight* to the point.
- \_\_\_\_\_ 25. A *straight* line is the shortest distance between two friends.



Name \_\_\_\_\_

Score \_\_\_\_\_

## ADJECTIVES AND ADVERBS

DIRECTIONS: In the first space at the left write the word which the italicized word modifies. In the second space write:

1. if it is an adjective
2. if it is an adverb

- |       |       |  |
|-------|-------|--|
| _____ | _____ | 1. Mrs. Norton drives too <i>fast</i> for safety.  |
| _____ | _____ | 2. Don't you think she plays exceptionally <i>well</i> tonight?                                |
| _____ | _____ | 3. That sounds <i>good</i> , but it is not true.   |
| _____ | _____ | 4. The air smells <i>fresh</i> and <i>sweet</i> this morning.                                  |
| _____ | _____ | 5. The old man greeted us in a <i>friendly</i> manner.   |
| _____ | _____ | 6. He seemed too <i>ill</i> to stand up.   |
| _____ | _____ | 7. Phyllis tied the rope <i>fast</i> and stepped out of the boat.                              |
| _____ | _____ | 8. Franklin is a <i>fast</i> runner.   |
| _____ | _____ | 9. The toast was burned, and the milk tasted <i>sour</i> .                                     |
| _____ | _____ | 10. Our old teacher urged us to drink <i>deep</i> from the springs of pure English.            |
| _____ | _____ | 11. The prodigal son returned from a <i>far</i> country.                                       |
| _____ | _____ | 12. We had searched for him <i>far</i> and <i>wide</i> .                                       |
| _____ | _____ | 13. It is not as <i>wide</i> as a gate but it will do.   |
| _____ | _____ | 14. We dreaded leaving this group of <i>friendly</i> people.                                   |
| _____ | _____ | 15. Harry did very <i>well</i> in his examination.   |
| _____ | _____ | 16. After we had spent a summer in Nevada, the green hills of Oregon looked <i>good</i> to us. |



## VERB FORMS

**Gr 7a. Use the correct form of the past tense and the past participle.**

Do not try to guess the correct form of the verb. Look it up in your dictionary. A dictionary will give the principal parts of a verb except when the past tense and the past participle are formed by the simple addition of *-d* or *ed*. The following examples are taken from the dictionaries to which you have been referred.

rise: ROSE; RIS'EN; RIS'ING.

rise: [ROSE; RIS'EN; RIS'ING.]

rise: [*p.t.* rose, *p.p.* risen, *p.pr.* rising].

lie: LAY; LAIN; LY'ING.

lie: [LAY; LAIN; LY'ING.]

lie: [*p.t.* lay, *p.p.* lain, *p.pr.* lying].

*Webster's New International Dictionary* indicates the principal parts in the following manner:

rise; *past tense* ROSE; *past part.* RIS'EN; *pres. part. & verbal n.* RIS'ING.

bring; *past & past part.* BROUGHT; *pres. part. & verbal n.* BRING'ING.

A study of the following verb forms may help you to avoid some of the common errors.

begin	began	begun	beginning	lose	lost	lost	losing
blow	blew	blown	blowing	pay	paid	paid	paying
break	broke	broken	breaking	prove	proved	proved	proving
bring	brought	brought	bringing	raise	raised	raised	raising
burst	burst	burst	bursting	ride	rode	ridden	riding
choose	chose	chosen	choosing	rise	rose	risen	rising
dig	dug	dug	digging	set	set	set	setting
dive	dived	dived	diving	sing	sang	sung	singing
eat	ate	eaten	eating	sit	sat	sat	sitting
fly	flew	flown	flying	slay	slew	slain	slaying
get	got	got	getting	spring	sprang	sprung	springing
grow	grew	grown	growing	swim	swam	swum	swimming
know	knew	known	knowing	take	took	taken	taking
lay	laid	laid	laying	tear	tore	torn	tearing
lead	led	led	leading	throw	threw	thrown	throwing
lie	lay	lain	lying	write	wrote	written	writing

*Right:* I rise at eight. Yesterday I rose at ten. The river is rising. How high has it risen since yesterday?

The boy is lying on the couch. He has lain there all afternoon. He lay down at noon. Do not disturb him; let him lie there.

## Gr 7b. Use the correct tense of the verb.

You know, of course, that present tenses refer to the present, past tenses to the past, and future tenses to the future. But you will need the following cautions to help you avoid some of the common errors in tenses.

1. Let the verbs in a sentence show the correct relation in time between the main verb and the subordinate verbs.

*Right:* Oswald told me that he had eaten his dinner.  
I think that Oswald has eaten his dinner.  
Henry says that he will play for us.  
He says that he does not know how to play.  
He says that he has never seen a football game.  
He said that he would play for us.  
He said that he had never seen a football game.

2. Use the present tense for general statements which are assumed to be permanently true.

*Right:* The lecturer said that Mars is not inhabited.  
The minister told us that honesty is the best policy.

3. Be careful to use the correct tense of infinitives and participles.

*Wrong:* We were happy to have heard of your good fortune.

*Right:* We were happy to hear of your good fortune.

*Wrong:* I was pleased to have received your invitation.

*Right:* I was pleased to receive your invitation.

*Wrong:* Working hard all day, Jim was tired when evening came.

*Right:* Having worked hard all day, Jim was tired when evening came.

4. In telling a story, do not shift from the past to the present and from the present to the past unless there is a real change in time.

*Confused:* I gaze at the clock and remember that it was time for my usual afternoon nap. Surely she will leave soon. After my guest had gone, I sink upon the davenport, only to be awakened by my roommate, who is anxious to tell me about the dance. As tired as ever, I recall the kind of day I was spending. Now, I thought, is a good time to put into practice the principles of good grooming which I had learned last term.

*Better:* I gazed at the clock and remembered that it was time for my usual afternoon nap. Surely, I thought, my guest will leave soon. After she had gone, I sank upon the davenport, only to be awakened by my roommate, who was eager to tell me about the dance. As tired as ever, I recalled the kind of day I was spending.

**Gr 7c. Use the correct form of the subjunctive mood to express a condition contrary to fact or a wish.**

The subjunctive mood in modern English, as an inflected form of the verb, need concern you only through the two survivals *be* and *were*. There are, indeed, other forms. Fowler (see *Modern English Usage*, pp. 574-578) says the subjunctive is "moribund except in a few easily specified uses." If you are interested in the study of the English language, read also what Curme has to say in his *Syntax*, pp. 390-430. Study the following examples of the everyday use of the subjunctive.

*Right:* I wish that I were in Florida now.  
If this be treason, then make the most of it.  
He looks as if he were sick.  
If I were a woman, I should want a man to be neat.  
I wish the game were over.

**Gr 7d. Use the correct form of *shall* and *will*.**

In colloquial speech most people use *will* and *would* for the first, second, and third persons. Literary usage still observes the following distinctions:

1. Use *shall* for the future tense in the first person, both singular and plural; use *will* for the future tense in the second and third persons.

*Right:* I shall go to New York. We shall eat dinner soon. You will find me at home. He will be twenty-one next June. She will come later. They will meet you at the station.

2. To express a promise, determination, or assurance, reverse this usage; use *will* in the first person, and *shall* in the second and third persons.

*Right:* I will go to New York in spite of your warning. We will go; you cannot stop us. They shall not pass. You shall give me the money. They shall pay for this.

3. In asking questions, use the form which you anticipate in the answer.

*Right:* Will you return my book tomorrow? I will.  
Shall he spoil our plans? He shall not.  
Shall you be old enough to qualify for the position? I shall.

4. To express a habitual or customary action, use *would* in all three persons.

*Right:* I would sit on the bank of a stream all afternoon.  
He would go for long walks in the morning.  
You would wander off when you knew your mother wanted you at home.

5. To express condition, expectation, or obligation, use *should* in all three persons.

*Condition:* If we should have another rain, the hay would be ruined.  
If he should come, please tell him that I could not wait.  
If they should be hurt, I would never forgive myself.

*Expectation:* They should be in Crescent City by noon.

*Obligation:* You should return that book to the library before six o'clock.  
He should be ashamed of himself!  
I should take more exercise.  
The children should [ought to] go to bed now.

### Gr 7e. Use the active voice unless you have a good reason for using the passive.

You must not think that the passive voice is in itself wrong. The trained writer will use it with skill and ease, but the untrained writer will too often use it carelessly and inappropriately. For another discussion of the passive voice see E 5.

Study the following sentences and notice the difference in the effect produced. In which sentences is the passive voice more appropriate?

*Passive:* A good time was enjoyed by everybody.

A rush toward the dining room was made by all the girls.

Huge helpings of steak and mashed potatoes were devoured by the hungry harvesters.

Above the drone of the lecturer's voice, whispers and subdued mumblings were audible.

The kind of fish, the number in the box, and the weight are stenciled by the shipping clerk on the end of each box.

Prizes were awarded by the superintendent.

*Active:* Everybody enjoyed a good time.

All the girls made a rush toward the dining room.

The hungry harvesters devoured huge helpings of steak and mashed potatoes.

Whispers and subdued mumblings buzzed above the drone of the lecturer's voice.

On the end of each box the shipping clerk stencils the kind of fish, the number in the box, and the weight.

The superintendent awarded the prizes.



# Gr 7 (Ex. 55)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VERB FORMS

**DIRECTIONS:** With the help of your dictionary find the principal parts of the following verbs. Write them in the proper blanks. Do not guess. You should not make a single error in this exercise.

	<i>Past tense</i>	<i>Past participle</i>	<i>Present participle</i>
1. begin	_____	_____	_____
2. bring	_____	_____	_____
3. burst	_____	_____	_____
4. choose	_____	_____	_____
5. drag	_____	_____	_____
6. drive	_____	_____	_____
7. get	_____	_____	_____
8. lay	_____	_____	_____
9. lead	_____	_____	_____
10. pay	_____	_____	_____
11. rise	_____	_____	_____
12. shake	_____	_____	_____
13. sit	_____	_____	_____
14. slay	_____	_____	_____
15. write	_____	_____	_____



Name\_\_\_\_\_

Score\_\_\_\_\_

## VERB FORMS

DIRECTIONS: Strike out the incorrect form or forms of the verb in each of the following sentences and write the correct form in the blank at the left. If your dictionary gives two forms, use the one which is given first.

- \_\_\_\_\_ 1. The mob (hung, hanged) the murderer before the sheriff arrived.
- \_\_\_\_\_ 2. After breakfast they (swum, swam) out to the raft.
- \_\_\_\_\_ 3. When he stepped on the brake pedal, one of the rear tires (burst, bursted, busted), and the sedan plunged into the ditch.
- \_\_\_\_\_ 4. How many inches has the water (raised, risen, rose) since last night?
- \_\_\_\_\_ 5. How she has (growed, grew, grown) since you were here last summer!
- \_\_\_\_\_ 6. We were sure that we could not (lose, loose) our way as long as the moon was shining.
- \_\_\_\_\_ 7. His coat was (lieing, laying, lying) on the floor.
- \_\_\_\_\_ 8. My colleague has (proved, proven) to you that the honor system usually encourages cheating.
- \_\_\_\_\_ 9. His lecture was the dullest that I have ever (set, sat) through.
- \_\_\_\_\_ 10. Have they (began, begun) harvesting the corn?
- \_\_\_\_\_ 11. Your tennis racket has (laid, lain) on the damp grass all night.
- \_\_\_\_\_ 12. The mountain road was so rough that we thought we would be (shaked, shook, shaken, shaken) to pieces.
- \_\_\_\_\_ 13. He should not have (dove, doved, dived, divened) into the pool before he had measured its depth.
- \_\_\_\_\_ 14. Aunt Sarah remarked that George had (payed, paid) the piper.
- \_\_\_\_\_ 15. His hit (brung, brought, brang) in the second score of the game.
- \_\_\_\_\_ 16. The old sequoia must have (laid, lay, lied, lain) there several hundred years.
- \_\_\_\_\_ 17. I left my purse and keys (laying, lying, lieing) on the table.

## Gr 7 (Ex. 57)

Name \_\_\_\_\_

Score \_\_\_\_\_

### VERB FORMS

DIRECTIONS: In the following sentences draw a circle about every incorrect verb form. In the proper space at the left write the correct form.

- \_\_\_\_\_ 1. If I had not slipped, I would have broke the record.
- \_\_\_\_\_ 2. After the criminal had escaped, the deputy was so angry  
\_\_\_\_\_ that he tore off his badge and throwed it on the floor.
- \_\_\_\_\_ 3. It should not have tooken him so long to write his theme.
- \_\_\_\_\_ 4. Knowing that we would stop at Capitola beach, I brung  
\_\_\_\_\_ my swimming trunks.
- \_\_\_\_\_ 5. When the major approached, the private raised from the  
\_\_\_\_\_ bench and saluted him.
- \_\_\_\_\_ 6. After we had swum across the channel, some of us sat  
\_\_\_\_\_ down on the dock and the rest laid down on the warm  
\_\_\_\_\_ sand.
- \_\_\_\_\_ 7. If that is the sort of bed he likes, let him lay in it.
- \_\_\_\_\_ 8. If you let that pillow lay in the sun much longer, it will be  
\_\_\_\_\_ bleached white.
- \_\_\_\_\_ 9. The students were asked to chose their representatives.
- \_\_\_\_\_ 10. We feared that Tommy had broke his leg again.
- \_\_\_\_\_ 11. As usual, Frances had hanged all her small rugs on the  
\_\_\_\_\_ walls instead of laying them on the floor.
- \_\_\_\_\_ 12. We decided to break camp at once as the water was  
\_\_\_\_\_ raising rapidly.
- \_\_\_\_\_ 13. Instead of taking the train, Russell flied from Minneapolis  
\_\_\_\_\_ to Chicago.
- \_\_\_\_\_ 14. The captured spy was hung next morning.
- \_\_\_\_\_ 15. Peter had ate so much that he could hardly raise himself  
\_\_\_\_\_ from his chair.
- \_\_\_\_\_ 16. She exclaimed, "He is like a snake in sheep's underwear,  
\_\_\_\_\_ laying in the grass, waiting to spring upon some innocent  
\_\_\_\_\_ freshman."
- \_\_\_\_\_ 17. Approaching an open spot, I motioned to Bob to lay low.

# Gr 7 (Ex. 58)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VERB FORMS

**DIRECTIONS:** In the following sentences encircle every incorrect verb form and write the correct form in the first space at the left. In the second space write the number of the rule which applies (7a, 7b, 7c, etc.).

- |       |       |  |
|-------|-------|--|
| _____ | _____ | 1. If I was a man, I should take up the study of forestry.                       |
| _____ | _____ | 2. The little boy told me that he has sold all his papers.                       |
| _____ | _____ | 3. We were surprised to have received your telegram.                             |
| _____ | _____ | 4. I wish I was in Minneapolis, watching a good football game.                   |
| _____ | _____ | 5. We will probably take the night train for Austin.                             |
| _____ | _____ | 6. He paused a second to read what he had wrote.                                 |
| _____ | _____ | 7. Tom looks as if he was tired.   |
| _____ | _____ | 8. Larry says that he had never ridden on a street car.                          |
| _____ | _____ | 9. I begun to write my theme three days ago.                                     |
| _____ | _____ | 10. I wish that this was the end of the term.                                    |
| _____ | _____ | 11. We were pleased to have been invited to your reception.                      |
| _____ | _____ | 12. You will not spoil our plans if I can do anything to stop you.               |
| _____ | _____ | 13. If my mother was only here, she would tell me what to wear.                  |
| _____ | _____ | 14. I think that Helen shall be late. She usually is.                            |
| _____ | _____ | 15. I will be eighteen next March.   |
| _____ | _____ | 16. The toy was lying in the road, where it had laid all day.                    |
| _____ | _____ | 17. The teacher acts as if he was displeased with me.                            |
| _____ | _____ | 18. Studying her lesson thoroughly, Carol was prepared to answer every question. |

## CONJUNCTIONS

**Gr 8a. Do not use too many *and*'s and *but*'s in your writing.**

The conjunctions *and* and *but* are entirely legitimate. Overindulgence in *and*'s and *but*'s is a stylistic, not a grammatical, error. It is usually a symptom of two weaknesses: the inability to see that some ideas are subordinate to others, and an ignorance of connectives that may be used to take their place and to vary the style.

For a discussion of the uses of subordination, see the section on faulty co-ordination, Sn 2.

Present-day writers have a large number of connecting words and phrases at their command for securing variety in sentence structure. Here are a few of them:

accordingly	in the first place
after all	in the second place
again	
also	later
all the same	let alone
and also	likewise
and moreover	
and likewise	meanwhile
and yet	moreover
as also	much less
as well as	
at times	namely
	nevertheless
besides	not to mention
but then	notwithstanding
conversely	only
	on the other hand
else	on the contrary
even	on that account
	or else
finally	
first	rather
firstly	
for all that	secondly
for that reason	still
further	still less
furthermore	still more
however	then
indeed	yet



## Gr 8

## CONJUNCTIONS

It does not matter that some of these are called conjunctive adverbs. The only important thing to remember is that when the second clause of a compound sentence begins with a conjunctive adverb—like *therefore*, *moreover*, *however*, *nevertheless*, *likewise*, *hence*, *also*, *besides*, *notwithstanding*, *accordingly*—it should be preceded by a semicolon. Present-day writing, however, rarely permits a conjunctive adverb to stand at the beginning of a clause. Conjunctive adverbs and other unlabeled connecting links are usually tucked away in the clause.

Look through an essay in *Harper's*, or a collection of essays that your instructor recommends, and bring to class five sentences in which conjunctive adverbs are used. Analyze the position of these conjunctive adverbs and the punctuation which the author uses.

### Gr 8b. In formal writing do not use *so* as a conjunction.

Again, you must not think that *so* is grammatically wrong. It is a legitimate conjunction, but its use should be confined to informal speech. In writing, it is almost invariably a sign of careless sentence building. The cure for the *so* habit is proper subordination.

*Colloquial:* We missed our street car, so we were late. It began to rain, so we closed the windows again. Harry could not get the book, so he returned to the gymnasium. The vacation season was over, so we moved to town.

*More formal:* We were late because we had missed our street car. As it had started raining we closed the windows again. Being unable to get the book, Harry returned to the gymnasium. Since the vacation season was over, we moved back to town.

### Gr 8c. Do not use *like*, *except*, or *without* as conjunctions to introduce clauses.

*Wrong:* They write like they knew something.

*Right:* They write as if they knew something.

*Wrong:* Mother acts like she was angry.

*Right:* Mother acts as if she were angry.

*Wrong:* Read that line like I read it.

*Right:* Read that line as I read it.

*Wrong:* The men say they will not enter the house except you go with them.

*Right:* The men say they will not enter the house unless you go with them.

*Wrong:* Mr. Simms says that he will not deliver the groceries without you pay last month's bill.

*Right:* Mr. Simms says that he will not deliver the groceries until you pay last month's bill.



## MANUSCRIPT

**M 1a. Use the kind of theme paper which is recommended by your English instructor.**

Theme paper is usually standard typewriter paper (about  $8\frac{1}{2} \times 11$  inches in size), unruled if the themes are typewritten, ruled if the themes are handwritten.

**M 1b. Write legibly.**

If you use a typewriter, keep your ribbon fresh and your type clean. If you write by hand, write slowly and carefully enough to make your handwriting easy to read. Write with a good pen and use dark ink. Do not use red, green, or violet ink. Form all letters distinctly. Cross your *t*'s and dot your *i*'s. Do not slant your letters too much. Do not decorate them with unnecessary loops or flourishes.

**M 1c. Leave liberal margins at the top and at the left of each page.**

Do not crowd your words at the right or at the bottom of the page. Leave room for the instructor's comments and corrections. Remember that your instructor's comments are more valuable to you than the paper you might save by crowding your pages.

**M 1d. Label your themes correctly.**

Use the method of labeling that is recommended by your instructor. If your English department collects all themes and files them in numbered boxes in a theme room, use the following system: In the upper right-hand corner of every page of every theme write your name, your file number, the number of the theme, and the number of the page. Do not give any other information in the label. Do not write the date, the number of the course, your address, the number of the section, or the hour of recitation. Correctly labeled, the first page of your seventh theme, for instance, will look like this:

Jerome H. Smith 739  
7—1

All papers, unless you are otherwise instructed, are to be handed in flat. Do not fasten the sheets of the manuscript in any way. Do not use wire clips. Do not fold or tear the corners of the paper.

If your instructor asks you to fold the papers, fold them according to his directions. In the identifying label give him the information he requests.

**M 1e.** Write the title on the first line of the first page or, if the paper is unruled, about two inches from the top of the page.

Center the title on the page. Capitalize every important word in the title. Do not underline the title or enclose it in quotation marks. Do not use a period after it. You should use a question mark or an exclamation point with the title if the sense of the title calls for either of these marks. Leave a space of an inch between the title and the first line of the theme. Do not repeat the title on the succeeding pages of the manuscript.

**M 1f.** Indent the first line of each paragraph.

Make your indentions easily visible. Do not indent a line if you are not beginning a paragraph. Do not leave a blank space at the end of any line except the last line of the paragraph.

If quoted verse breaks into a paragraph, begin the first line following the quoted matter flush with the left margin.

**M 1g.** Draw a horizontal line through words which you want deleted.

Do not use parentheses or brackets to show that you want a word crossed out. Parentheses and brackets have other uses.

If you want to insert a correction in the text, mark the point of insertion with a caret and write the inserted material above the caret.

*Wrong:* Then, sir, you will (consider it) turn it over once more in what you are pleased to call your mind.

*Right:* Then, sir, you will ~~consider it~~ turn it over once more in what you are pleased to call your mind.

*Right:* National injustice is the surest road to downfall.  
national  
^

## TITLES

**M 2a. Make the title of your theme brief, accurate, and interesting.**

The first use of a title is to attract your reader to your theme. The title is the bait which catches his attention. Try to make it interesting. Never be satisfied with a dull or conventional title. But in striving for interest you must not sacrifice accuracy. A good title is honest; that is, it reflects accurately what is in the essay. It must not mislead the reader or arouse expectations which the theme cannot satisfy.

Beginners in writing often confuse *subject* with *title*. A subject is the general field from which the material for your theme is drawn. If your instructor asks you to write a theme explaining your conception of a liberal education, do not entitle your theme "My Conception of a Liberal Education." Let your title point as definitely as possible to the nature of your conception. Let it indicate just what your conception is, as: "The Open Door," "Hand, Head, and Heart," "False Prophets," "Feet of Clay," "The Illiberal Liberals."

*Poor titles:* What One Freshman Girl Thinks about College Men; My Impressions of the Emotions of a College Freshman during the First Week of College; What I Felt When I Read *Bury the Dead*; Why I Am Taking a Course in Forestry; What I Should Do if I Were Given a Chance to Take My High-School Course over Again.

*Better:* The Predatory Sex; Six Days in a Daze; I Do Not Want to Die; The Lure of the Outdoors; Lost Opportunities.

**M 2b. Italicize titles of books, newspapers, periodicals, bulletins, and pamphlets. In manuscript, underscore once to indicate italics.**

*Right:* Last night I read John Masfield's *End and Beginning*.

Our teacher read to us an editorial from the *Portland Oregonian*.

She was reading a copy of *Time*.

Mrs. Harding brought me the latest copy of *Scribner's Magazine*.

**M 2c. Use quotation marks with titles of short stories and poems, with chapter headings and other minor subdivisions of a book.**

*Right:* I picked up a copy of *Theatre Arts Monthly* and began reading Thomas Wood Stevens' "The Stage without a Curtain."

Of all of Robert Frost's poems, "Mending Wall" and "The Death of the Hired Man" are my favorites.

## M 3

### CAPITALS

#### M 3a. Capitalize the first word of every sentence, of a group of words understood as a sentence, of a direct quotation, and of a line of poetry.

Do not capitalize the first word of an indirect quotation, of a direct quotation that is fragmentary or structurally a part of the sentence in which it stands, or of the part of a direct quotation which follows expressions like *he said* unless this part begins a new sentence.

*Right:* He asked, "What is a liberal education?"  
The farmer asked how many wanted to work until dark.  
Not now. Later, perhaps.  
He talked a long time about his comrades "hid in death's dateless night."  
"I believe you," the dean replied, "but I can do little for you."

And this same flower that smiles today  
Tomorrow will be dying.

#### M 3b. Capitalize proper nouns and adjectives.

Consult a dictionary when you are in doubt about capitalization. The following rules may help you:

1. Capitalize names of persons and places: Robert Frost, New York, Edward.
2. Capitalize derivatives of proper names if used with a proper meaning: Miltonic, Macedonian Era, French literature, Trojan, Arabic figures.
3. Capitalize names of races and languages: French, Latin, Jewish, Indian.
4. Capitalize names of organizations: Elks, Masons, the Beavers, Bureau of Engraving and Printing.
5. Capitalize religious terms: Catholic, Protestant, the Almighty, Christianity.
6. Capitalize names of historic events: World War, the Fourth, the Middle Ages.

Capitalize *father* and *mother* only when these words are used in direct address or as exact substitutes for a person's name.

*Wrong:* My Mother came to see me yesterday.  
I wondered what my Father would say to me.

*Right:* My mother came to see me yesterday.  
I wondered what my father would say to me.  
Please come here, Mother, and let me show you my new hat.  
I thought that Mother would be pleased.  
The boys at the house asked Father to go to the game with them.



**M 3c. Capitalize any title when it is used preceding a proper name or when it is used as a substitute for the proper name.**

Capitalize a title after a name only when it indicates a high office or great distinction. Capitalize abbreviations after a name such as *Esq.*, *Jr.*, *Sr.*, *M.A.*, *Ph.D.*, *LL.D.*, *D.D.*, *F.R.S.*

*Right:* President Roosevelt; the President; King George; Dean Lowrie; Governor Hyde; the Governor; Captain Roxbury; Cordell Hull, Secretary of State; Howard Smith, chairman of the nominating committee; Professor Currier; Henry Currier, professor of chemistry; George Lyman Maltby, Ph.D.; Ralph Childs, Esq.

**M 3d. Capitalize the pronoun *I*, the vocative *O* (but not *oh*), *B.C.* and *A.D.* *No.* (for number), *A.M.*, and *P.M.* may be written in either capitals or small letters.**

**M 3e. Capitalize the points of the compass when they refer to specific geographical divisions, but not when they refer to direction.**

*Right:* Prosperity has returned to the Middle West. The sun sets in the west. He has always lived in the West.

**M 3f. Do not capitalize the names of studies if they do not name some specific course, the names of the seasons, or the names of college classes.**

*Wrong:* He registered for Mathematics, Ancient History, and French grammar.

*Right:* He registered for mathematics, ancient history, and French grammar.

*Wrong:* I like educational psychology 122 better than any other course.

*Right:* I like Educational Psychology 122 better than any other course.

*Wrong:* He went to England in the Spring and returned the next Winter.

*Right:* He went to England in the spring and returned the next winter.

*Wrong:* The ideal student would have the intelligence of a Senior and the enthusiasm of a Freshman.

*Right:* The ideal student would have the intelligence of a senior and the enthusiasm of a freshman.

*Wrong:* In the Spring the Seniors who were registered in courses in Sociology took a trip to Stillwater.

*Right:* In the spring the seniors who were registered in courses in sociology took a trip to Stillwater.

## M 4

### NUMBERS

#### **M 4a. In formal writing spell out numbers that can be expressed in a few words.**

*Wrong:* Mrs. Olson is 70 years old.

Howard will be 35 in November.

His salary was fixed at \$5000 a year.

The college celebrated its 75th anniversary.

McHenry is 6 ft. 2 in. tall.

*Right:* Mrs. Olson is seventy years old.

Howard will be thirty-five in November.

His salary was fixed at five thousand dollars a year.

The college celebrated its seventy-fifth anniversary.

McHenry is six feet two inches tall.

#### **M 4b. Use figures for: 1. numbers not easily written out; 2. several numbers occurring in the same passage; 3. street numbers; 4. room numbers; 5. page numbers; 6. chapter numbers; 7. decimals and percentages.**

*Right:* Our total loss for the month was \$1703.75.

The piece of wood should be 3 feet 4 inches long, 8 inches wide, and 2 inches thick.

Take the package to 344 Elm Street.

The class will meet in room 227 in Apperson Hall.

You will find references to the same story on pages 213, 245, and 347.

#### **M 4c. Use figures for dates. Do not use *st*, *nd*, *rd*, or *th* with the day of the month.**

*Wrong:* He was born on March fifteenth, eighteen hundred and ninety-three.

He was born on March 15th, 1893.

*Right:* He was born on March 15, 1893.

Spell out dates in formal invitations, announcements, or acceptances.

*Right:* March fifteenth, nineteen hundred and thirty-nine.

#### **M 4d. Do not begin a sentence with a figure.**

*Wrong:* 113 students were assigned to special tutors.

*Right:* One hundred thirteen students were assigned to special tutors.

#### **M 4e. In ordinary writing do not express a sum in both figures and words.**

*Wrong:* The price is five dollars (\$5.) to students and seven dollars (\$7.) to all others.

*Right:* The price is five dollars to students and seven dollars to all others.

## ABBREVIATIONS

**M 5a. Avoid the use of abbreviations in formal writing.**

The following abbreviations are correct:

1. Used before proper names: *Mr.*, *Mrs.*, *Messrs.*, *M.*, *Mme.*, *Mlle.*
2. Before proper names in more informal style: *Dr.*, *Col.*, *Rev.*, *Hon.*
3. Used after names: *Jr.*, *Sr.*, *Ph.D.*, *D.D.*, *LL.D.*
4. Used with dates only when necessary for clearness: *A.D.*, *B.C.*
5. Used in informal writing: *i.e.*, *e.g.*, *viz.*, *cf.*, *etc.*; but written out when a more formal effect is desired: *that is*, *for example*, *namely*, *confer*, and *so forth*.

The words *reverend* and *honorable* must not be used with surnames alone. They should be followed by the first name, or the initials, or the appropriate title. If preceded by *the*, these words are usually not abbreviated.

In themes dealing with college life be on your guard against such abbreviations as *lab.*, *prof.*, *doc.*, *lit.*, *ag.*, *convo.*, *libe.*, *chem.*, *phys. ed.*, *stenog.*, *soph.*

For a complete list of abbreviations and their meanings, consult your dictionary.

**Wrong:** Three distinguished alumni were campus visitors yesterday: Franklin H. Thorne, doctor of philosophy, Harry Parker, doctor of laws, and the Rev. Packard.  
The Rev. Fosdick gave the commencement address.

**Right:** Three distinguished alumni were campus visitors yesterday: Franklin H. Thorne, Ph.D., Harry Parker, LL.D., and the Reverend Harry B. Packard.  
The Reverend Harry Emerson Fosdick gave the commencement address.

**M 5b. In ordinary writing, except in footnotes, bibliographies, addresses, and tabulations, spell out:**

1. Names of countries and states.
2. Names of months and days of the week.
3. *Number*, *volume*, *chapter*, *page*, and, *street*, *avenue*, *manufacturing*, *company*, *mountain*, *Christmas*.
4. Christian names.

**Wrong:** My math. class meets every Tue., Thurs., and Sat.  
Wm. & Chas. found jobs with a mfg. concern on Union Ave.  
The U.S.A. was not represented at the peace conference.  
I shall go home Xmas and return in Feb.

**Right:** My mathematics class meets every Tuesday, Thursday, and Saturday.  
William and Charles found jobs with a manufacturing concern on Union Avenue.  
The United States was not represented at the peace conference.  
I shall go home on Christmas and return in February.

# M 6

## SYLLABICATION

### M 6a. Avoid all unnecessary divisions of words.

Never divide words of one syllable. In writing by hand or in typewriting it is usually unnecessary to divide short words of two syllables.

For clearness and ease in reading, observe the following cautions about dividing words at the end of a line:

1. Try to avoid dividing proper names.
2. Try not to separate a name and the initials, titles, or abbreviations of degrees that go with the name.
3. Do not divide the last word of a paragraph or of a page.

### M 6b. If you find it necessary to divide a word, make the division between syllables, and place a hyphen at the end of a line, not at the beginning of the next line.

### M 6c. Consult a dictionary when in doubt as to the correct division of a word.

The following suggestions may prove helpful:

1. Divide compound words on the hyphen.
2. In words with prefixes, divide, if possible, on the prefix.
3. In words with suffixes, divide on the suffix.
4. As a rule, when a word contains double consonants, divide between the two consonants.

*Poor division:* a-ble, a-live, a-phid, e-rect, e-ven, e-volve, i-dle, i-tem, o-pen, o-ver, radi-o, work-ed, have-n't.

Verify the correct syllabic division of the following words.

through	open-hearted	competitive
strength	semicircle	forcible
height	self-evident	practicable
hour	piecemeal	logical
tongue	moonstone	contagious
feigned	mispronounce	accommodate
timbre	subservient	accordance
rouse	underhanded	rodeo
mould	unscrupulous	weather
mourned	crestfallen	knowledge
reigned	housekeeping	counterfeit
rhythm	superscription	phthisis
wield	ungovernable	library



## ITALICS

**M 7a.** In handwritten or typewritten manuscript, draw a single straight line under a word to indicate that it should be italicized.

**M 7b.** Italicize titles of books, plays, newspapers, magazines, musical compositions, works of art, and names of ships and aircraft.

The rule given here represents standard usage, but you must not be surprised to find titles of books in quotation marks or even in capitals, and names of ships in quotation marks or even in roman type without quotation marks.

*Right:* My father sent me a number of books: Robert Frost's *North of Boston*, E. A. Robinson's *The Glory of the Nightingales*, and Rebecca West's *The Return of the Soldier*.

Edward was reading the Sunday edition of the *Minneapolis Journal*.

You may be surprised to hear that I returned from France in the swimming pool of the *Leviathan*.

Have you read Max Eastman's "Russia and the Socialist Idea" in the March number of *Harper's Magazine*?

**M 7c.** Italicize words, letters, or figures when they are referred to as such.

*Right:* He used *infect* in place of *inflict*.

Dot your *i*'s and cross your *t*'s.

You have used too many *and*'s in your theme.

Do you think that *liquefy* is a difficult word to spell correctly?

**M 7d.** Italicize unnaturalized foreign words and phrases.

Your dictionary will help you to decide what words or phrases borrowed from a foreign language need to be italicized. Look up the following phrases in *Webster's Collegiate*: *hors de combat*, *hors d'oeuvre*. What is the significance of the parallel bars before the first of these phrases?

*Do not italicize*

ad valorem  
apropos  
attaché  
billet-doux  
bona fide  
chargé d'affaires  
cliente  
crèche  
cul-de-sac

décolleté  
dilettante  
ensemble  
ex officio  
nom de plume  
patois  
prima facie  
résumé  
viva voce

*Italicize*

ante meridiem  
beau geste  
bon vivant  
bourgeoisie  
casus belli  
comme il faut  
coup d'état  
de facto  
déjeuner  
élan  
fait accompli  
faux pas  
mise in scène  
ne plus ultra  
nisi  
rara avis  
sang-froid  
tabula rasa

## BIBLIOGRAPHY AND FOOTNOTES

**M 8a. Arrange and classify bibliographic items logically.**

The arrangement of items in a bibliography must depend on the purpose for which the list is constructed. For the bibliography accompanying the ordinary student research paper, the following classification is satisfactory: 1. General reference works; 2. Books; 3. Signed magazine articles; 4. Unsigned magazine articles; 5. Newspaper articles; 6. Bulletins.

Alphabetize within each division, either by authors, if the authors' names are known, or by the first important word of each title.

**M 8b. Select a simple form and use it consistently.**

The following forms are recommended for the bibliography:

Melville, F. J., "Philately," *Encyclopaedia Britannica*, 14th ed., vol. 17, pp. 713-715.

"Philately," *Encyclopedia Americana*, 1932, vol. 21, pp. 736-739.

Yeats, William Butler, *Collected Poems*, The Macmillan Company, New York, 1933.

Watkins, S. B., "Climbing Roses," *Queensland Agricultural Journal*, vol. 36, pp. 116-119 (July, 1931).

"New Swiss Oil Recovery Process," *Chemical Industries*, vol. 34, p. 48 (January, 1934).

"Comment on C Content of Lima Beans," *The New York Times*, April 18, 1937, sec. 12, p. 8, col. 4.

Tracy, Samuel Mills, "Grape Growing in the South," *Farmers' Bulletin*, No. 118 (1900), U. S. Department of Agriculture.

There are three ways of inserting footnotes on the page of a typewritten manuscript:

1. Place the footnotes at the bottom of each page to which they have reference.<sup>1</sup>

<sup>1</sup> Carl Van Doren, *Contemporary American Novelists*, The Macmillan Company, New York, 1922, p. 93.

2. Place your footnote immediately below the material to which it refers in the text. Separate it from the text by two parallel lines.<sup>1</sup>

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<sup>1</sup> Edna St. Vincent Millay, *Wine From These Grapes*, Harper & Brothers, New York, 1934, p. 12.

3. Place the footnote in brackets immediately after the material to which it refers in the text,<sup>1</sup> [<sup>1</sup>Stuart Robertson, *The Development of Modern English*, Prentice-Hall, Inc., New York, 1934, p. 258] and continue the text as if the footnote had not interrupted it.

Name G. H. Allen

Score \_\_\_\_\_

## TITLES

DIRECTIONS: For each of the theme titles given at the right of this page write a more attractive one in the proper space at the left.

A Trip Through Canada

1. What I Should Like to Do in My Summer Vacation

The Black and Blue Sky

2. An Analysis of the Reasons Why the NRA Was not Popular in the United States

My First Unforgettable Night

3. Reflections of a Country Boy on Attending His First Formal Dance at a Fraternity House

The First Breakfast

4. If I Had a Million Dollars to Spend

Games in a Jail

5. My Criticism of College Girls Who Read Love-Story Magazines

The Outdoor Man

6. The Trials and Discomforts of a City Boy on His First Camping Trip

The Oldest of the "Japs"

7. A Summer Tour of the West in a Second-hand Car

The Big League

8. Why I Think That College Football is Overemphasized

A New World

9. A Student's Reactions to His First Symphony Concert

A Man's Soul

10. Why I Believe That Everyone Should Have Some Kind of Religion

The Tribal Dance

11. An Interesting Custom That I Have Observed

The Storm

12. An Unusual Incident from My Summer Vacation

Name J. M. Callahan

Score \_\_\_\_\_

## CAPITALS

DIRECTIONS: Some of the following sentences contain mistakes in capitalization. If a sentence is correct, write C before it. If it contains a mistake in the use of capitals, write W before it. Draw a circle around each error.

- C 1. Henry Lawton, a young freshman who rooms with me, registered for courses in history, physics, English, and Latin.
- W 2. "If you are lost in the woods," said the guide, "always look for the moss on the North side of the trees."
- W 3. The little girl asked How many pieces of candy she could get for a penny.
- W 4. Howard Hobson, ph.d., a graduate of the University of Nebraska, has been appointed chairman of the department.
- W 5. In the Spring the freshman class held a picnic at Gellatly's Grove.
- C 6. Last Sunday we went out to Martin's Ferry and picked up several Indian relics.
- C 7. The freshmen and sophomores register on Friday, but the juniors and seniors do not come to the campus until next Monday.
- W 8. Last Summer, Henry, Jack, and I took a long trip through the Northern part of Minnesota.
- C 9. I judge from your speech that you come from the South.
- W 10. The knights of Columbus is an organization founded in 1882 by the Rev. M. J. McGivney in St. Mary's parish, New Haven, Connecticut.
- W 11. I did well in mathematics and history, but I found french grammar too much for me.
- W 12. Spring is beautiful in Oregon, but Summer is perfect.
- C 13. She received a grade of "A" in Contemporary American Poetry 273.
- W 14. I am surprised, Miss Hill, that you are only a freshman; you look just like a Senior.
- C 15. The return of prosperity was much more rapid in the industrial East than in the agricultural West.



Name John Collins

Score \_\_\_\_\_

## NUMBERS

DIRECTIONS: If a sentence is correct as it stands, write C before it. If you find any mistake in it, write W before it. Where errors occur, underscore them once.

- C 1. The total receipts for the day were \$1,328.97.
- C 2. My grandfather will be eighty years old on his next birthday.
- W 3. 1325 entering freshmen passed the placement examination in English.
- C 4. Each secretary is to receive three thousand a year.
- W 5. Now take an inch plank, 4' 6" long and 8" wide.
- W 6. The boat leaves Seattle on June 18th.
- W 7. The class will meet in room three hundred twenty-five in Folwell Hall.
- W 8. Each of the forwards on the team is over 6 ft. tall.
- C 9. She will not be eighteen until next June.
- C 10. The official dispatches from Barcelona report 1,788 killed and 4,670 wounded and missing.
- C 11. His biographer states that Dissinger was born on December 4, 1897.
- W 12. 12 candidates took the final oral examinations for advanced degrees.
- W 13. Susan lives at five hundred twenty-four Seventh Street.
- W 14. He threw the 16-lb. shot over 50 ft.
- W 15. On the 3rd of the month he drew five hundred dollars from his account.
- W 16. Each girl must deposit ten dollars (\$10.00) for incidental expenses.
- W 17. Corporal Moscicki was killed in action on September 16th, 1918.
- W 18. He paid \$500. for the 10 acres of farming land.

Name S. Williams

Score \_\_\_\_\_

## ABBREVIATIONS

DIRECTIONS: In the first space at the left write the word or words for which the abbreviation stands. In the second space write C if the abbreviation is correctly used in the sentence or W if it is not correctly used.

Example:

ChristmasW

The tree was loaded with Xmas presents.

professor C

1. Arthur Clemens Solon, D.D., preached the sermon.

professor W

2. I saw my chemistry prof at the football game.

Minnesota W

3. He came from the southern part of Minn.

snow-capped W

4. From the top of the hill we saw three snow-capped Mts.

lived from 106 to 43 B.C. C

5. Marcus Tullius Cicero, the famous Roman orator, lived from 106 to 43 B.C.

sophomore W

6. Helen registered for a soph course in literature.

colonel C

7. Col. Harvey Wilson stopped in Modesto on his way to Los Angeles.

Modesto C

8. Mlle. Morin won the first set.

stenographer W

9. The new stenog in the English office is Miss Wilson.

laboratory W

10. I have so many lab courses that I have no time for football.

William W

11. Wm. Jones won the hundred-yard dash.

mathematics W

12. She was late to the first meeting of her math class.

Mr. Brown C

13. Mr. Brown will take your place in the main office.

Wednesday W

14. We play golf every Wed. afternoon.

library W

15. She went to the libe to get a volume of Frost's poems.

United States W

16. We were told that we were looking at the largest copper mine in the U.S.

# M 6 (Ex. 63)

Name \_\_\_\_\_

Score \_\_\_\_\_

## SYLLABICATION

DIRECTIONS: In the space at the left of each word copy the word correctly divided into syllables. Use your dictionary. Do not guess.

Example:

el-lip-tic

elliptic

tim-bre

1. timbre

se-mi-cir-cle

2. semicircle

com-pe-ti-tive

3. competitive

com-pe-ti-tion

4. competition

rh-y-thm

5. rhythm

ph-thi-sis

6. phthisis

cor-ro-bo-rate

7. corroborate

rh-y-thm-ic-al

8. rhythmical

wea-ther

9. weather

We-dnes-day

10. Wednesday

half-heart-ed

11. half-hearted

piec-e-meal

12. piecemeal

un-go-ver-nable

13. ungovernable

know-ledge

14. knowledge

de-sic-cate

15. desiccate

for-ci-ble

16. forcible

Name J. M. Collins

Score \_\_\_\_\_

## ITALICS

DIRECTIONS: In the following sentences certain words should be italicized. Draw a line under each word that should be italicized and copy it in the proper space at the left.

Times

1. He stopped at a newsstand to buy a copy of the New York Times.

\_\_\_\_\_

2. The shops had been closed because of the fiesta.

\_\_\_\_\_

3. The president is ex officio a member of the committee.

factotum

4. The way to do business in this place is to look up the local factotum.

The Duke of Stockbridge

5. He showed me a first edition of Edward Bellamy's The Duke of Stockbridge.

Scribner's Magazine

6. Have you read The Fugitives in the July number of Scribner's Magazine?

supersede

7. Oswald misspelled supersede in his last theme.

raison d'être

8. The character of Wallingford is the raison d'être of the play.

\_\_\_\_\_

9. The prisoner was released on a writ of habeas corpus.

\_\_\_\_\_

10. She picked up a copy of Edwin Markham's poems and read The Man with the Hoe to us.

The Messiah

11. We turned on the radio and listened to a part of The Messiah of Handel.

crèche

12. They visited the crèche and found a baby they wanted to adopt.

Gazette

13. He worked as a reporter on the Oroville Gazette.

\_\_\_\_\_

process

14. What is the correct pronunciation of process?

\_\_\_\_\_

15. It is foolish to talk about laissez faire when the people are starving.



## PERIOD, EXCLAMATION POINT, AND QUESTION MARK

**P 1a. Use a period after a declarative or an imperative sentence, or after an indirect question.***Right:* Nobody loves life like an old man.

She asked us how many of us had solved the problem.

**P 1b. Use a period after an abbreviation.**

Although this rule has numerous exceptions, it is safe for you to follow it in the sort of writing that you will ordinarily be asked to do. When in doubt, always consult the latest edition of a standard dictionary. Here are a few examples from *Webster's New International*:

CCC (Civilian Conservation Corps)

TVA (Tennessee Valley Authority)

CTC (Citizens' Training Corps)

USSR or U.S.S.R. (Union of Socialist Soviet Republics)

per cent. or per cent

mdse. (merchandise)

B.T.U. or Btu (British thermal unit)

Ltd. or ltd. (limited)

Use a period after abbreviations commonly used in writing, like: *St.*, *Mr.*, *Mrs.*, *Dr.*, *Co.*, *Ave.*, *Inc.*, *lb.*, *oz.*, *pp.*, *vol.*, *Jr.*, *Sr.*, *i.e.*, *e.g.*, *viz.*

**P 1c. Do not use a period after Roman numerals used as ordinals (George V), after chemical symbols, after titles or heads.****P 1d. Observe the following usage when the period is made to stand near other marks of punctuation.**

1. Put the period inside the parentheses surrounding a parenthetical statement if the statement is a complete and independent sentence.

*Right:* "My brother?" (She tried to speak calmly.) "I have no brother."

2. Put the period after the parentheses if the parenthetical matter is a part of the preceding statement.

*Right:* That year he completed a revision of *Romance* (originally published in 1886).

3. Always place the period inside quotation marks.

4. If a sentence ends with an abbreviation, do not use a second period to end the sentence, but use a question mark after the period if the sentence is a question.

## **P 1** PERIOD, EXCLAMATION POINT, AND QUESTION MARK

*Right:* We were directed to the home of Raymond Fowler, Esq.  
Was he trying to direct us to the home of Raymond Fowler, Esq.?

### **P 1e. Use a question mark after a direct question.**

*Right:* How many books did you read last month?  
Who knows the answer? Do you?  
"Who knows the answer?" the teacher asked.

Do not use a question mark after an indirect question.

*Wrong:* My teacher asked me if I had read the book?

*Right:* My teacher asked me if I had read the book.

Use a question mark after a quoted question at the end of a sentence. If a quoted question follows a question, use only one question mark.

*Wrong:* His answer was, "Don't you know that practice is the best teacher?"

*Right:* His answer was, "Don't you know that practice is the best teacher?"

*Wrong:* Did he ask, "Who offered to carry the message to Garcia?"

*Right:* Did he ask, "Who offered to carry the message to Garcia?"

Place the question mark inside the quotation marks if it belongs to the quoted part, but outside the quotation marks if it belongs to the whole sentence. If the question mark belongs to both, place it inside the quotation marks.

### **P 1f. Use a question mark in parentheses when it is necessary to indicate doubt as to the accuracy of a statement.**

*Right:* Lucien Botha was born in 1779 (?) and died in 1859.

Avoid using a question mark to indicate irony.

*Poor:* My little brother helped me entertain Bob by narrating several amusing (?) experiences from his camping trip.

### **P 1g. Use an exclamation point after an expression of strong feeling.**

Be careful not to use exclamation points too often. Words like *yes*, *no*, *oh*, *well*, *alas*, *surely*, and the like, when beginning a sentence, are usually followed by a comma. If *oh* introduces an expression of strong feeling, put the exclamation point at the end of the sentence. And never use more than one exclamation point after an exclamation.

*Right:* Yes, he is a scoundrel and a traitor!  
No, you cannot accuse me of laziness.  
Oh, this is unspeakable!  
"You villain!" the woman screamed.  
Alas, I had forgotten to keep my eyes on the ball.

Name \_\_\_\_\_

Score \_\_\_\_\_

## PERIOD, QUESTION MARK, EXCLAMATION POINT

DIRECTIONS: If the expression is punctuated correctly, write C before it. If it is incorrectly punctuated, write W before it. Verify the correct form of abbreviations by using a dictionary.

- \_\_\_\_\_ 1. "Can you swim as far as the raft?" she asked.
- \_\_\_\_\_ 2. Herbert asked me whether I had seen a copy of Mr. Emery's new novel?
- \_\_\_\_\_ 3. Yes, I think that he gave a very interesting talk!
- \_\_\_\_\_ 4. He spent an hour giving us an interesting (?) account of his trip to Philomath.
- \_\_\_\_\_ 5. "Have you seen our new teacher?," he asked.
- \_\_\_\_\_ 6. Did he ask, "Who wrote *Don Quixote*?"
- \_\_\_\_\_ 7. Did he ask? "Who wrote *Don Quixote*?"
- \_\_\_\_\_ 8. Did he ask, "Who wrote *Don Quixote*?"
- \_\_\_\_\_ 9. He was appointed lieutenant colonel in the ROTC.
- \_\_\_\_\_ 10. Rev. Charles M. Burns lives at 523 Hillcrest Ave, Morro, Texas.
- \_\_\_\_\_ 11. The communication was signed by George Henry Burton, LL D., Ph. D.
- \_\_\_\_\_ 12. Harold dances (?) like a fairy.
- \_\_\_\_\_ 13. "Help!" she screamed.
- \_\_\_\_\_ 14. "You are a conceited fool and a liar! !!" she shouted.
- \_\_\_\_\_ 15. Mr. and Mrs. Henry Brown are stopping at the home of Dr. Lewis Jones.
- \_\_\_\_\_ 16. "Who wrote this poem," the teacher asked?
- \_\_\_\_\_ 17. I appeal to you, O! fellow citizens, to cast your votes for Mr. Murray.
- \_\_\_\_\_ 18. He was born 22 B.C. and died A.D. 41.
- \_\_\_\_\_ 19. "Hurrah," the men shouted!
- \_\_\_\_\_ 20. Mr. and Mrs Walter C. Huxley came to see my uncle.
- \_\_\_\_\_ 21. The little girl did not know how to spell "picnicking."
- \_\_\_\_\_ 22. Didn't he object when you called him a "lounge-lizard"?
- \_\_\_\_\_ 23. See vol. 36 (Sept., 1914), pp 330-333.

- \_\_\_\_\_ 24. The reference is: John E. Wells, *Practical Review Grammar*, D. C. Heath and Co., Boston, 1928, p. 104.
- \_\_\_\_\_ 25. What do they say? That he is guilty?
- \_\_\_\_\_ 26. Oh! I don't think so.
- \_\_\_\_\_ 27. The principal objected to our innocent (?) pranks.
- \_\_\_\_\_ 28. The boy from Nevada asked me if it ever rained in Oregon?
- \_\_\_\_\_ 29. I did not say a word even when Mother asked me to "come clear".
- \_\_\_\_\_ 30. George H. Tooney lives at 221 Oak St, Tenino, Washington.
- \_\_\_\_\_ 31. Zero hour is 4:32 A M.
- \_\_\_\_\_ 32. "Leave the room at once!" the teacher commanded.
- \_\_\_\_\_ 33. George, Elector of Hanover, became George I. of England in 1714.
- \_\_\_\_\_ 34. See vol 2., pp. 987-988.
- \_\_\_\_\_ 35. We stopped at 630 University Ave., Pasadena, Calif., to see my cousin.
- \_\_\_\_\_ 36. The sale begins at 7:30 A M.
- \_\_\_\_\_ 37. The book was published by Prentice-Hall, Inc, of New York.
- \_\_\_\_\_ 38. "Were you talking with Lewis Brown, Sr.?" she asked.
- \_\_\_\_\_ 39. The boy clenched his fists. "Read that letter if you dare!"
- \_\_\_\_\_ 40. Howard Barlow, Ph D., is our new English teacher.
- \_\_\_\_\_ 41. Yes! he learned a lesson from that experience.
- \_\_\_\_\_ 42. Alas, this was just the beginning of our troubles.
- \_\_\_\_\_ 43. No! I did not take your coat.
- \_\_\_\_\_ 44. Well, we thought it over and decided to take his offer.
- \_\_\_\_\_ 45. The church (partly destroyed by fire in 1925). was rebuilt in 1930.
- \_\_\_\_\_ 46. The committee consists of Professor Childs, Mrs. Nelson, and Dr. Peck.
- \_\_\_\_\_ 47. Then he asked me how many problems I had finished?
- \_\_\_\_\_ 48. The natives accused him of lycanthropy, ie. of changing himself into a wolf.



## THE COMMA

**P 2a. Use a comma to separate co-ordinate clauses joined by *and*, *but*, *for*, *nor*, *or*, *except* when the clauses are short and closely related in meaning.**

*Right:* A letter of application may get you a job, but industry and hard work will keep it for you.

He was composing verses all his life, and the difference of quality between those he wrote at fifteen and at fifty is very small.

All excellence is rare and hard, and the greatest artists seldom achieve that which, finally, art exists to achieve.—A. Clutton-Brock.

Mrs. Norton saluted this personage, and the Senator returned her greeting with his customary good manner.

He stopped and lifted his head, for something was moving on the other side of the hedge.

**P 2b. Use commas to set off nonrestrictive clauses. Do not use commas to set off restrictive clauses.**

If the words “restrictive” and “nonrestrictive” have always confused you, think of restrictive clauses as “identifying” or “pointing-out” clauses. A restrictive clause helps to identify or point out some person or thing. It says, “I mean *this* particular person, object, or thing, and no other.” It is part of the meaning of its antecedent; it is so close to it that it cannot be separated from it by a comma. A nonrestrictive clause merely adds information about some person or thing that is already sufficiently identified.

*Restrictive clauses:*

Please speak to the boy who is standing near the door. (The clause points out one particular boy, to identify him or distinguish him from other boys that may be in the room.)

Bring the bundle of papers which you will find in the left-hand drawer of my desk.

The man who is building a new house near the country club is a retired plumber.

It was the same picture which we had seen in Portland a week earlier.

There is still another problem which we must consider.

*Nonrestrictive clauses:*

Astronomy, which is a study of the heavenly bodies, is a fascinating subject.

Uncle Stidd, who is a reformed hermit, spoke feelingly on the subject of life in the mountains.

There we met Tom Hawley, who directed us to Dorr's Landing.

A retired farmer, who has earned his money by hard work, is not enthusiastic about liberal spending for public improvements.

**P 2c. Use commas to separate words, phrases, or clauses in a series.**

When the series takes the form of *a, b, and c*, a comma should precede the conjunction.

*Right:* On the table is a basket containing grapes, pears, and peaches.  
He had taken courses in history, philosophy, science, and the arts.  
The room is humming now with the low murmur of greetings, the rapid questions, the breathless exclamations, and the high laughter of excited girls.  
After a few minutes she stirred, opened her eyes, yawned prodigiously, glanced at the alarm clock, and went back to sleep.

**P 2d. Use commas to separate consecutive adjectives preceding the noun they modify when the adjectives are co-ordinate in meaning.**

The comma is correct when each of the adjectives refers directly to the noun. When an adjective refers to the whole idea that follows it, no comma is used. A serviceable although not infallible rule is this: if you can substitute *and* for the comma, the comma is correct. For example, "a wet, tired, hungry group of boys" could easily be read "a wet and tired and hungry group," since each of the adjectives refers directly to the noun. But "a grand old man" would sound absurd if read "a grand and old man."

*Right:* It was a cold, stormy night.  
A group of healthy, playful children came out.  
He told his story in a loud, boastful voice.  
She reached for the glass with soapy, dripping hands.  
Behind the house was a charming little garden.  
The frail old man brought the eggs to the door.  
We were afraid to drive over the treacherous mountain road.  
A gentle spring rain was falling.

**P 2e. Use a comma to separate words and phrases that might be incorrectly joined in reading.**

*Wrong:* As we ate the boat drifted here and there.  
Having washed the tramp looked almost respectable again.  
After all the excitement did her no particular harm.

*Right:* As we ate, the boat drifted here and there.  
Having washed, the tramp looked almost respectable again.  
After all, the excitement did her no particular harm.

**P 2f. Ordinarily, use the comma to set off a modifier which precedes a main clause, especially when the introductory phrase or clause is long and not closely connected with the main clause in meaning.**

In punctuating modifiers that precede the main clause you must be guided more often by your good sense than by rules. You must decide for yourself whether or not a sentence would be clearer and more effective with an introductory modifier set off. Length of clause alone will not tell you when to use a comma and when not to use it. Frequently very short clauses are set off for emphasis. Observe these two sentences taken from an essay by Alexander Meiklejohn. "Are they not our children who are being taught? *If so*, then we want them taught in ways that we approve. . . . *If a father has had to fight difficulties with hard and grim independence* he need not expect to train his son to be like himself by taking all the hardness and grimness and independence out of his experience." Both introductory clauses are correctly punctuated for clearness and for rhetorical effect.

Use a comma after an absolute phrase beginning a sentence.

*Right:* As may be expected of a woman who makes the best apple pies in Valley City, my mother loves to have relatives and friends drop in unexpectedly for dinner.  
As the saying is, a bad beginning makes a bad ending.  
If anyone attempts to haul down the American flag, shoot him on the spot.  
If you must do evil, always do it with a noble motive.  
His curiosity having been satisfied, Ferdinand walked away.  
Though we think so much of our body, it is in reality a small part of us.  
After the game we all went up to Jim's room.  
In the final analysis, any fool can be serious, but it takes a wise man to know when to play the fool.  
During the night a sudden storm demolished their home.

**P 2g. Use commas to set off words, phrases, or clauses used to explain, or to qualify, or to emphasize.**

This rule applies to expressions that are usually spoken of as "parenthetical." The label is not so important as the knowledge that anything that is thrown in, that interrupts the grammatical structure of the sentence, is to be set off by commas. Some typical "interrupters" are *however, indeed, likewise, of course, after all, therefore, to be sure, to say the least, I admit, you must admit, by the way, on the other hand*.

*Right:* No teacher can give you an education; he can only, as it were, point in the direction of it.  
Yet, assuredly, he was worth saving.  
The stolen property, however, was not returned.  
That was the battle, we are told, that cost him his empire.

And, furthermore, we do not hate new ideas as much as we hate those who express them.

Persons with any weight of character carry, like planets, their atmospheres with them in their orbits.—Thomas Hardy.

But the advancement of letters, on the whole, is not a vocation for men who insist on being at their ease.—Stuart P. Sherman.

For a parenthesis that is less closely connected with the thought or structure of the sentence, the writer may also use marks of parenthesis or dashes.

*Right:* The writers who give us rosy America (if we exclude the sentimentalists) are intelligent people, good to meet, good to talk with, wise and humorous.—Henry Seidel Canby.

The division of labor—and let us say also of play—between poets and scientists, and the cleavage of the two commodities they make, does not any more mean the end of poetry than of science.—Max Eastman.

## P 2h. Use commas to set off appositives.

*Right:* The captain, a grizzled old sailor, told us many exciting tales.  
The shopkeeper, an old German, spoke very broken English.  
Margaret, the girl I told you about, is coming here tomorrow.

For long appositional phrases, especially for those that particularize or explain in detail, dashes are often used.

*Right:* The indispensable factor in progress, according to Mr. Wells, is intelligence—the expanding capacity of the human mind.—Carl Becker.

With the multiplication of ties among nations—communications, transportation, and cultural intercourse—this function has completely burst the bonds of historic diplomacy.—Charles E. Beard.

And socialism is based on those three things in the world which, of all things, have the most dignity—hunger, science, and good will.—Van Wyck Brooks.

## P 2i. Use commas to set off substantives used in direct address.

*Right:* Find a chair, Ferdinand, and sit here by the fire.  
You know well, my dear Rufus, that I never take a drink.  
“Little did I think, Harry,” she replied, “that this would happen.”

## P 2j. Use commas to set off transposed or inserted sentence elements, or modifiers placed after the words they modify.

*Right:* With good intentions, Hell proverbially is paved.  
Inequality, by arousing jealousy and envy, provokes discontent.  
The losing team, battered and discouraged, limped off the field.



There he stood, stiff and self-conscious in his new clothes.

**P 2k. Use commas to set off mild exclamations and interjections.**

*Right:* Well, my dear, are you coming with us?  
Oh, let us say no more about it.

*Yes* and *no*, commonly used at the beginning of a sentence only, are set off by commas.

*Right:* Yes, all that you say is true.  
No, he did not call me.

**P 2l. Use commas to set off an explanatory clause like *he said* when it breaks into a sentence of dialogue.**

*Right:* "Be good," said Mother, "and come home early."  
"I am sure," said Jonas, "that he will never be found."  
The old man replied, "The peace of God be with you."  
"Do not be too sure," said the professor. "History too often is a set of lies agreed upon."  
"I am sorry," replied Baker; "we did not mean to be rude."

**P 2m. Use a comma to indicate a contrast between sentence elements.**

*Right:* The teacher, even more than the poet, must be an individualist.  
It is odd that our people should have, not water on the brain, but a little gas there.

**P 2n. Use commas to set off dates, addresses, and titles.**

*Right:* He was born in Portland, Oregon, on January 21, 1923.  
Miss Lowell, the campaign manager, asked us to come to her home at 116 Gilmore Avenue.  
We discovered that Dr. Albert, the director of athletics, had changed his residence from 27 Park Terrace to 235 Elm Street.

**P 2o. Do not use unnecessary commas. Avoid the following common mistakes in the use of the comma:**

1. Do not use a comma to separate a subject from its verb.

*Wrong:* That a liberal culture does not necessarily make a man either liberal or cultured, is very evident.

*Right:* That a liberal culture does not necessarily make a man either liberal or cultured is very evident.

2. Do not use a comma to separate a verb from its complement.

*Wrong:* My favorite sports are, fishing, golf, and swimming.

*Right:* My favorite sports are fishing, golf, and swimming.

3. Do not place a comma between an adjective and the noun it modifies.

*Wrong:* The scout was a tall, cadaverous, ungainly, fellow.

*Right:* The scout was a tall, cadaverous, ungainly fellow.

4. Do not put a comma after a co-ordinating conjunction.

*Wrong:* A war to save democracy was fought twenty years ago, but, democracy is still in danger.

*Right:* A war to save democracy was fought twenty years ago, but democracy is still in danger.

5. Do not use a comma before a co-ordinating conjunction joining two words or two phrases.

*Wrong:* The fireplace was decorated with unpolished agates, and fragments of obsidian.

*Right:* The fireplace was decorated with unpolished agates and fragments of obsidian.

6. In an indirect quotation do not put a comma between a word like *said* and the clause which is its object.

*Wrong:* The inspector said, that the apartment house was a fire trap.

*Right:* The inspector said that the apartment house was a fire trap.

7. Do not use a comma with an appositive that is felt to be part of a single proper name.

*Wrong:* William, the Conqueror; Ivan, the Terrible; my sister, Dorothy.

*Right:* William the Conqueror; Ivan the Terrible; my sister Dorothy.

8. Do not use a comma between a substantive and its restrictive modifier.

*Wrong:* Mrs. Booth is a woman, who enjoys looking on the dark side of life.

*Right:* Mrs. Booth is a woman who enjoys looking on the dark side of life.

9. Do not put a comma between an intensive pronoun and its antecedent.

*Wrong:* The hostess, herself, did not remember the name of her guest of honor.

*Right:* The hostess herself did not remember the name of her guest of honor.

10. Ordinarily do not use a comma between a main clause and a dependent adverbial clause which follows it.

*Wrong:* There would be no war, if everybody felt as you do.

*Right:* There would be no war if everybody felt as you do.

## P 2 (Ex. 66)

Name \_\_\_\_\_

Score \_\_\_\_\_

### RESTRICTIVE AND NONRESTRICTIVE CLAUSES

DIRECTIONS: Punctuate the following sentences. In the blank before each sentence write:

R—if the clause in the sentence is restrictive

N—if the clause in the sentence is nonrestrictive

- \_\_\_\_\_ 1. Those of you who are in favor of the motion please indicate your vote by raising your right hands.
- \_\_\_\_\_ 2. Jerry Hopkins who was opposed to the resolution walked out of the room.
- \_\_\_\_\_ 3. The green roadster which we saw this morning belongs to Helen.
- \_\_\_\_\_ 4. Please bring me the set of papers which you will find on the table.
- \_\_\_\_\_ 5. A clause that particularizes, or limits, or restricts the sense of the substantive it modifies is called a restrictive clause.
- \_\_\_\_\_ 6. A clause that merely gives additional information about its antecedent is called a nonrestrictive clause.
- \_\_\_\_\_ 7. Sentences which are clumsy or ungrammatical are difficult to punctuate.
- \_\_\_\_\_ 8. Mr. Morley's themes which are usually badly written are hard to read.
- \_\_\_\_\_ 9. "If I could write a successful poem," said Bob who had just opened a letter from an editor, "I should feel enormously worth while."
- \_\_\_\_\_ 10. The boy who came late is my roommate.
- \_\_\_\_\_ 11. Gerald Morey who is my roommate came in late today.
- \_\_\_\_\_ 12. "A grammarian," said Mr. Nelson, "is a person who disagrees with another grammarian."
- \_\_\_\_\_ 13. The names of twenty-five students who won the award are engraved on it now.
- \_\_\_\_\_ 14. Last night I met the girl who won first place in the Seaside beauty contest.
- \_\_\_\_\_ 15. Last night I met Sadie Holland who won first place in the Seaside beauty contest.
- \_\_\_\_\_ 16. An engineer who can speak with ease and write fluently will in time be the employer of his brilliant classmate whose language consists of graphs and figures.
- \_\_\_\_\_ 17. The valedictorian of the class of 1913 who also distinguished himself in athletics is now listed in *Who's Who in America*.

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: THE COMMA

DIRECTIONS: Insert commas where they are necessary in the following sentences. Then in the spaces at the left copy each comma with the word that precedes it. If a sentence is correctly punctuated as it stands, write C in the space before its number.

Example:

foolish, \_\_\_\_\_

Pay no attention to such foolish, reckless talk.

1. She was such a frail old lady that my heart went out to her in sympathy.  
\_\_\_\_\_
2. In the spring a young man's fancy lightly turns to swimming fishing and camping.  
\_\_\_\_\_
3. A pretty little child was playing with her toys on the nursery floor.  
\_\_\_\_\_
4. The tiny dog was being towed along the walk by a tall handsome well-fed youth in brown tweeds.  
\_\_\_\_\_
5. Her sad haggard dried-looking face was creased in the innumerable wrinkles that old age brings.  
\_\_\_\_\_
6. In the early morning hours we called at every house of this thriving little town.  
\_\_\_\_\_
7. At the next corner she was met by a tall angular red-headed boy and escorted to the corner drug store.  
\_\_\_\_\_
8. The mild-mannered old gentleman seized the burly blustering ruffian by the throat and shook him.  
\_\_\_\_\_
9. As they entered the dark evil-smelling tunnel, a low horrible laugh froze them in their tracks.  
\_\_\_\_\_
10. The poor old man showed us an empty purse a worn key case and a battered tobacco pouch.  
\_\_\_\_\_



## P 2 (Ex. 68)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PUNCTUATION: THE COMMA

DIRECTIONS: Insert commas where they are necessary in the following sentences. Then in the space before the sentence write one of the following numbers to show what rule applies:

1. a comma before the co-ordinating conjunction in a compound sentence
2. commas in a series or between co-ordinate adjectives before a noun
3. a comma to prevent misreading
4. a comma after an introductory adverbial clause

- \_\_\_\_\_ 1. I wish that I could give you a rule for every possible use of the comma but punctuation is not an exact science like mathematics.
- \_\_\_\_\_ 2. Having finished eating the children ran off to the park to play.
- \_\_\_\_\_ 3. If you master the most common rules governing the use of the comma you will avoid most of the errors in punctuation made by college freshmen.
- \_\_\_\_\_ 4. Several days ago the weather man had promised us a lowering of the temperature but so far we have not observed any change.
- \_\_\_\_\_ 5. It is the most effectual way to relaxed rhythmic musical speaking.
- \_\_\_\_\_ 6. Above the sun burned a dull red; below the sand radiated heat like a furnace.
- \_\_\_\_\_ 7. After the hot dusty road and the sharp treacherous curves, we sighed with relief at the sight of the cool sparkling river.
- \_\_\_\_\_ 8. You will find many good writers using a comma between the clauses of a compound sentence connected by *so* but if you use a semicolon you will not be making an error.
- \_\_\_\_\_ 9. If the robber had demanded a key and unlocked the door of the vault a silent alarm would have signalled trouble at the nearest police station.
- \_\_\_\_\_ 10. He still had to feed the hogs and chickens chop and bring to the house the next day's supply of firewood fill the watering trough in the corral and help his sister wash the supper dishes.

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: THE COMMA

DIRECTIONS: Insert commas where they are needed in the following sentences. Then in the space before the sentence copy the comma with the word that precedes it. If a sentence is correctly punctuated as it stands, write C before the sentence.

- \_\_\_\_\_ 1. With fear in my heart I faced my stern determined parent.
- \_\_\_\_\_ 2. The rotten leaky shed was better than no shelter at all.
- \_\_\_\_\_ 3. While the children ate the cows wandered off into the alfalfa field.
- \_\_\_\_\_ 4. Instead of ninety two hundred came to the celebration.
- \_\_\_\_\_ 5. When he arose to give the speech which he had been working on for so many days his knees rattled against each other.
- \_\_\_\_\_ 6. Life was terribly earnest for little Dorothy and she felt that neither her parents nor her teachers understood her.
- \_\_\_\_\_ 7. In a little while she began to speak in a sweet clear voice.
- \_\_\_\_\_ 8. Every girl must bring with her an umbrella, a Bible and a warm nightgown.
- \_\_\_\_\_ 9. No one knew anything about this except her mother and she never told.
- \_\_\_\_\_ 10. In the evening mists cover the entire valley and the shore.
- \_\_\_\_\_ 11. The little red hen was busy that morning with affairs that concern little red hens.
- \_\_\_\_\_ 12. We all looked forward to meeting new people, visiting with old friends, and playing the games that we had played when we were young.
- \_\_\_\_\_ 13. The frightened little girl did not know what to do with these two tiny creatures.
- \_\_\_\_\_ 14. The old woman called her children to her took out some impressive looking papers and began to read her last will and testament.

## P 2 (Ex. 70)

Name \_\_\_\_\_

Score \_\_\_\_\_

### PUNCTUATION: THE COMMA

**DIRECTIONS:** Insert commas where they are necessary in the following sentences. Directly above each comma write the correct number of one of the following rules. Then in the spaces at the left copy all the numbers that you have used in each line:

1. a comma between co-ordinate clauses when the conjunction is present
2. a comma between elements in a series or between co-ordinate adjectives
3. a comma to prevent misreading
4. a comma after an introductory adverbial modifier

*Example:*

2, 2

2

Careless,<sup>2</sup> illogical punctuation may completely destroy the force,<sup>2</sup> the spirit,<sup>2</sup> and the effectiveness of a sentence.

1. No one can teach you how to write but a good teacher can do much to help you learn how to write.
2. Having washed the tramp looked almost respectable again.
3. We took a can of beans a box of matches a loaf of bread and a knife.
4. The tendency of newspaper writing is to discard punctuation as much as possible but in this course you are trying to learn punctuation in the more serious and permanent forms of writing.
5. The lecturer told us about a wasp that digs a burrow captures a caterpillar paralyzes it with its sting drags it into the burrow and closes the burrow by filling the hole with earth.
6. If you cannot recognize phrases and clauses how much help will you get from a rule that tells you how to punctuate words phrases or clauses in a series?
7. This road leads to Hollywood but all roads in California seem to lead to Hollywood.
8. Although a rule of punctuation may tell you to place a comma after an introductory adverbial clause that is long your own good sense must tell you when that clause is long.

PUNCTUATION: THE COMMA P 2 (Ex. 70, *Continued*)

- \_\_\_\_\_ 9. He was caught in the open and experience had taught him  
\_\_\_\_\_ that thunderstorms were generally dangerous on the open  
\_\_\_\_\_ prairie.
- \_\_\_\_\_ 10. After all the excitement did her no particular harm.
- \_\_\_\_\_ 11. Having shaved and bathed the tired man felt refreshed.
- \_\_\_\_\_ 12. Although public sentiment against corruption in office grew  
\_\_\_\_\_ steadily the machine candidates again won every city  
\_\_\_\_\_ office.
- \_\_\_\_\_ 13. If you cannot concentrate on the English theme that you  
\_\_\_\_\_ know you must write take a sheet of paper and begin  
\_\_\_\_\_ writing down the first thing that enters your mind.
- \_\_\_\_\_ 14. My mother told me I could not go nor did my arguments  
\_\_\_\_\_ make much impression.
- \_\_\_\_\_ 15. If the production distribution and consumption of goods  
\_\_\_\_\_ is to retain its present balance the purchasing power of  
\_\_\_\_\_ the ordinary man must be increased.
- \_\_\_\_\_ 16. If you were asked what books you would take with you to  
\_\_\_\_\_ a desert island would you say that you would take the Bible  
\_\_\_\_\_ a collection of Shakespeare's plays an unabridged diction-  
\_\_\_\_\_ ary and *Paradise Lost*?
- \_\_\_\_\_ 17. If you cross the river and turn to the left you will see a  
\_\_\_\_\_ picture worth coming many miles to see.
- \_\_\_\_\_ 18. Mildew slugs aphids and root rot will keep any gardener  
\_\_\_\_\_ busy during the wet season.
- \_\_\_\_\_ 19. If we speak too briefly of the fifteen uses of the subjunctive  
\_\_\_\_\_ it is in the hope that the average person may learn how  
\_\_\_\_\_ to write clearly directly and sincerely without using the  
\_\_\_\_\_ subjunctive.
- \_\_\_\_\_ 20. After giving my mother a hundred dollars from my sum-  
\_\_\_\_\_ mer's earnings I bought a suit of clothes a pair of shoes  
\_\_\_\_\_ and an overcoat.



Name\_\_\_\_\_

Score\_\_\_\_\_

## PUNCTUATION: THE COMMA

DIRECTIONS: Punctuate each of the following sentences. Then in the space before each line write the number of the rule which applies to the punctuation in that line. Use the symbols 2a, 2b, 2c, 2d, 2e, etc.

- \_\_\_\_\_ 1. To be very frank my dear Alice your performance was terrible.
- \_\_\_\_\_ 2. Genius after all is the ability to work hard.
- \_\_\_\_\_ 3. "The most prized possessions" said Father "are good health and a clear conscience."
- \_\_\_\_\_ 4. Carl Sandburg the poet of industrial America is the author of a biography of Abraham Lincoln a number of stories for children and numerous volumes of poems.
- \_\_\_\_\_ 5. Sinclair Lewis a winner of the Nobel Prize in Literature is a native of Sauk Center Minnesota.
- \_\_\_\_\_ 6. The storm having passed we crawled out of our shelter tent.
- \_\_\_\_\_ 7. To tell the truth I have not opened my book yet.
- \_\_\_\_\_ 8. Caesar was brave wise eloquent and ambitious.
- \_\_\_\_\_ 9. Yes I think we had better do as you suggest.
- \_\_\_\_\_ 10. Well you need not do it if you don't want to.
- \_\_\_\_\_ 11. Having decided to attack the police quickly overcame the mob.
- \_\_\_\_\_ 12. Come here my dear child and show me your hands.
- \_\_\_\_\_ 13. James Fenimore Cooper the author of a series of thrilling tales of adventure was born in Burlington New Jersey in 1789.
- \_\_\_\_\_ 14. Once inside the frenzied animal became quiet again.
- \_\_\_\_\_ 15. Oh what is the use of continuing the story?
- \_\_\_\_\_ 16. Peter the Hermit ordered a sack of flour a slab of bacon three dozen eggs a package of chocolate bars and five postal cards.
- \_\_\_\_\_ 17. His theme you must admit was at least better than the average.

PUNCTUATION: THE COMMA P 2 (Ex. 71, *Continued*)

- \_\_\_\_\_ 18. Having formed the bad habit of punctuating by ear Kathryn found  
\_\_\_\_\_ it difficult to punctuate by rule.
- \_\_\_\_\_ 19. Yes I shall see the Minnesota team play Michigan this year.
- \_\_\_\_\_ 20. My oldest brother who worked at Crown Point all summer left for  
\_\_\_\_\_ college yesterday.
- \_\_\_\_\_ 21. The players cold and shivering rushed for the shelter of the gym-  
\_\_\_\_\_ nasium where a hot shower awaited them.
- \_\_\_\_\_ 22. Well that isn't what I meant.
- \_\_\_\_\_ 23. "I have always used dashes" said Tony "in place of all the other  
\_\_\_\_\_ marks of punctuation and my teacher did not object."
- \_\_\_\_\_ 24. Mr. Barfoot who loves flowers came to watch me plant my chrys-  
\_\_\_\_\_ anthemums set out the columbine and divide the hybrid asters.
- \_\_\_\_\_ 25. The ice having been broken by Herbert's unexpected witticism the  
\_\_\_\_\_ conversation proceeded merrily.
- \_\_\_\_\_ 26. The political candidate who expects fair play in a campaign is  
\_\_\_\_\_ doomed to disillusionment sleepless nights and much grief.
- \_\_\_\_\_ 27. The shirt you are wearing by the way is the one I hoped to wear  
\_\_\_\_\_ tonight.
- \_\_\_\_\_ 28. The next game at all events will neither make nor break the team.
- \_\_\_\_\_ 29. Slow solemn unimaginative plodders were promoted over his head.
- \_\_\_\_\_ 30. On Monday September 3 1921 he packed his grip and took the train  
\_\_\_\_\_ for Colorado.
- \_\_\_\_\_ 31. All avenues of escape being cut off Harry decided to face his tor-  
\_\_\_\_\_ mentors.
- \_\_\_\_\_ 32. The praying mantis an insect which resembles a grasshopper has  
\_\_\_\_\_ been seen in the vicinity of Corvallis.

Name-----

Score-----

## PUNCTUATION: THE COMMA

DIRECTIONS: If one of the following sentences is correctly punctuated, write C before it. If it is not, draw a circle about the place of the error and write W before the sentence.

- \_\_\_\_\_ 1. The tired, confused boxer parried the blow threw his arms about his opponent's shoulders, and clung to him for dear life.
- \_\_\_\_\_ 2. Keep it up George; we like your game.
- \_\_\_\_\_ 3. He bought more timber land, cleared part of it, put in a crop of this newfangled lespedeza.
- \_\_\_\_\_ 4. Every man, high and low, deplores war and craves peace.
- \_\_\_\_\_ 5. Having found a seat in the streetcar he began to study the faces of the people seated opposite him.
- \_\_\_\_\_ 6. The deer botfly can fly some scientist has said over eight hundred miles an hour.
- \_\_\_\_\_ 7. The desert castle of Death Valley Scotty is situated on the side of Grapevine Canyon in Death Valley the lowest hottest place in the United States.
- \_\_\_\_\_ 8. If America would adopt the Japanese custom of having after-dinner speeches before the meal many more people could enjoy public banquets.
- \_\_\_\_\_ 9. A scholar is apt to think that all business men write the same hand and a business man thinks the same of all scholars.
- \_\_\_\_\_ 10. Please direct the letter to Mrs. Henry Baystock, 36 Hillcrest Avenue, Lone Pine, Montana.
- \_\_\_\_\_ 11. On our way to the lake we saw a flock of snow birds, a ruffed grouse, and a red squirrel.
- \_\_\_\_\_ 12. Fred Young the lone ranger from Snake Canyon shot a black bear, skinned it, quartered it, and carried the meat to his cabin.
- \_\_\_\_\_ 13. The bear, by the way, had been trying to break into his milk cooler.
- \_\_\_\_\_ 14. Next in importance, perhaps, are the alfalfa fields in the irrigated sections.
- \_\_\_\_\_ 15. Good work Gracie; we all knew you had it in you.
- \_\_\_\_\_ 16. "If you wear that hat" she said "you will be as dated as a calendar."
- \_\_\_\_\_ 17. The garden was warmed by a hot glowing sun.
- \_\_\_\_\_ 18. Dr. Benjamin Fowler who wrote a popular novel is a professor of Greek in a small college in Iowa.

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: THE COMMA

DIRECTIONS: Each of the following sentences is incorrectly punctuated. Draw a circle about the place of each error. Then in the space before the sentence write one of the numbers of the ten parts of Comma Rule P 2o to show what rule applies.

- \_\_\_\_\_ 1. The teacher said, that we should read the next five chapters in the book.
- \_\_\_\_\_ 2. Henry, the Eighth, was king of England at the time.
- \_\_\_\_\_ 3. He usually came, when Mother was preparing dinner.
- \_\_\_\_\_ 4. He tried to enlist in the loyalist army, but, no one wanted his services.
- \_\_\_\_\_ 5. Our neighbor came in to wash the dishes, and to make the beds.
- \_\_\_\_\_ 6. In his hunting bag they found, a pheasant and two doves.
- \_\_\_\_\_ 7. That regulation does not regulate, is obvious.
- \_\_\_\_\_ 8. Dorothy was a young, happy, irresponsible, girl.
- \_\_\_\_\_ 9. On the hook he carefully adjusted a squirming worm, and a piece of red wool.
- \_\_\_\_\_ 10. The teacher asked, that we do not sign our communications.
- \_\_\_\_\_ 11. My sister, Eloise, loves to play tennis early in the morning.
- \_\_\_\_\_ 12. The President, himself, welcomed the delegation.
- \_\_\_\_\_ 13. Remove it from the fire, after it has simmered for fifteen minutes.
- \_\_\_\_\_ 14. Where the prisoner had kept his weapons, came to light after the arrest.
- \_\_\_\_\_ 15. The woman remarked, that too many people are trying to live up to their yearned income.
- \_\_\_\_\_ 16. The girls pulled the wet, cold, slimy, object from the water.
- \_\_\_\_\_ 17. A loaf of bread, and a jug of water were placed in his cell.
- \_\_\_\_\_ 18. Professor Hall, himself, graded my paper.



## THE SEMICOLON

**P 3a. Use a semicolon between the clauses of a compound sentence when they are not joined by one of the co-ordinating conjunctions.**

*Right:* He was not kidnaped; so much has been positively established.  
 Their personalities, attitudes, and outlooks differ; no two are alike in every detail; some are fitted for one field of activity, others for another.  
 Its builders are not concerned over people and houses; they will come rapidly enough.  
 —William T. Foster.  
 Freer swing his arms; farther pierce his eyes; more forward and forthright his whole build and rig than an Englishman's, who, we see, is much imprisoned in his backbone.  
 —Emerson.  
 Not only is it necessary for us to conserve our natural resources for the welfare of posterity; it is also necessary to regulate the use of land resources for the welfare of the living generations.—R. G. Tugwell.  
 There is no danger of revolution here; as Mr. Coolidge has said, "we have had our revolution"; yet business men agree with the politicians on feeding the hungry.  
 —Charles A. Beard.  
 Overreaching is justifiable when the other fellow has equal opportunities to be "smart"; lying, tyranny—never.—Henry Seidel Canby.  
 Meetings took place here and there; a conversation was begun; others arrived; groups were formed; little impromptu receptions were held before the chopping blocks of butchers' stalls, or on the sidewalk, around boxes of berries and fruit.—Frank Norris.  
 The universality of natural law does not destroy ethics nor the basis of ethics; on the contrary, it places morality upon a natural, causal, understandable basis.—Edwin Grant Conklin.

**P 3b. Use a semicolon between the clauses of a compound sentence with co-ordinating conjunctions when the clauses are long and when they contain other punctuation.**

*Right:* For government is an expedient by which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it.—Thoreau.  
 American democracy came from the forest, and its destiny drove it to material conquests; but the materialism of the pioneer was not the dull, contented materialism of an old and fixed society.—Frederick J. Turner.

**P 3c. Use a semicolon between clauses (occasionally between phrases) to indicate balance, contrast, a rhetorical pause, or a more definite separation than the comma would give.**

Do not use too many semicolons. Before you try writing complicated sentences, read a number of contemporary essays and observe in them the use of the semi-

colon. For the beginner there should be just one rule governing the semicolon: "a semicolon between the parts of a compound sentence when the conjunction is not used."

*Right:* But that was enough; they understood; the myth was there—obvious, portentous, impalpable; and so it remained to the last.—Lytton Strachey.  
Liars, we are all liars; and worse, timid and ineffectual liars.—Christopher Morley.  
Books are the best of things, well used; abused, among the worst.—Emerson.  
The priest becomes a form; the attorney a statute-book; the mechanic a machine; the sailor a rope of the ship.—Emerson.  
The material constituents of a living body are perfectly ordinary chemical atoms—carbon, such as we find in soot or lampblack; hydrogen and oxygen, such as we find in water; nitrogen, such as forms the greater part of the atmosphere; and so on.—Sir James Jeans.  
How admirably drawn are his surly villains. No rhetorical vilification of them, as in a sermon; no exaggeration of their qualms or fears; rather a sense of how obvious and human all their courses seem from their own point of view; and yet no sentimental apology for them, no romantic worship of rebels in their madness or crime.—George Santayana.

**P 3d.** If you have occasion to write a compound sentence using one of the conjunctive adverbs (*therefore, however, hence, accordingly, then, thus, still, moreover, nevertheless, furthermore, consequently*), place a semicolon before the adverb.

In modern prose, compound sentences in which the second clause begins with a conjunctive adverb are rare. Writers use these connectives constantly, but they use them at the beginning of the sentence or hidden within the second clause. The following sentences illustrate the application of the rule:

*Right:* Football is an important sport; still it is not so important as the health and safety of those who play it.  
Many factories were forced to close during the labor troubles; consequently thousands of workmen were thrown out of employment.

## THE APOSTROPHE

**P 4a. Use an apostrophe and s to form the possessive of a noun, singular or plural, which does not end in s.**

*Right:* Harold procured a copy of Sears and Roebuck's catalogue and investigated the prices of men's, women's, and children's shoes.  
 Ferdinand led a dog's life while he was working on his father-in-law's ranch.  
 We went to Meier and Frank's store to purchase a copy of Miss Irwin's novel.  
 We stopped for a moment at Jim the grocer's shop.

It might be well to remember in this connection that it is usually preferable to indicate the possessive of inanimate objects by using *of*.

*Poor:* a table's top, a house's roof, a book's covers, a chair's legs, a tree's leaves.

*Better:* the top of a table, the roof of a house, the covers of a book, the legs of a chair, the leaves of a tree.

This rule does not apply to certain idiomatic and conventionalized expressions referring to time, extent, and value.

*Right:* He did a good day's work before he left.  
 He asked for a penny's worth of salt.  
 She asked for a month's salary in advance.  
 You must give her thirty days' notice.  
 Please keep out of harm's way.  
 They sat scarcely a stone's throw from where we stood.  
 She held the struggling kitten at arm's length.  
 It is only a half-hour's walk to my office.

**P 4b. Use an apostrophe alone to form the possessive of a plural noun ending in s.**

*Right:* Among the boys' and girls' playthings she found her invitation to the authors' club.  
 The club will meet at the Browns' home.

**P 4c. Use the apostrophe with s to form the possessive of singular nouns ending in s, if the resultant form is not unpleasant or difficult to pronounce; otherwise use the apostrophe alone.**

*Right:* One of James's friends brought him a book of Keats's poems.  
 We stopped for a few minutes at Mr. Jones's farm.

For goodness' sake, tell me something about Demosthenes' orations.  
 They listened to Jesus' words.  
 Let us release him, for our conscience' sake.

## P 4

### THE APOSTROPHE

In words ending in *s*, be careful *not* to put the apostrophe *before* the final *s*.

*Wrong:* A number of Burn's poems, two of Keat's sonnets, one of Jame's rabbits.

*Right:* A number of Burns' poems, two of Keats' sonnets, one of James' rabbits.

#### P 4d. Use the apostrophe with *s* to form the possessive of indefinite pronouns.

*Right:* This is still anybody's game.

I stepped on somebody's toes.

Everybody's business is nobody's business.

Be careful not to use the apostrophe with the possessive of other pronouns.

*Wrong:* Is this your's or our's? Who's coat are you wearing?

No book of her's could be interesting. Their's is the better planned house.

*Right:* Is this yours or ours? Whose coat are you wearing?

No book of hers could be interesting. Theirs is the better planned house.

#### P 4e. Use an apostrophe to indicate the omission of letters or figures.

*Right:* I don't care if it isn't ten o'clock yet.

If he doesn't come soon, I'll be angry.

The class of '17 held its reunion this year.

It's cold, isn't it?

#### P 4f. Use an apostrophe and *s* to form the plurals of figures, letters, and words referred to as words.

*Right:* His recitation was a string of *and's* and *but's*.

Do not forget to dot your *i's* and cross your *i's*.

The mistake was made because the bookkeeper's 3's and 8's looked alike.

Many present-day writers, however, omit the apostrophe in some of these forms, but the omission may result in some confusing forms. For instance, although *ands*, *buts*, *3s*, or *8s* may be acceptable, forms like the following are distinctly undesirable: *is* for *i's*, *as* for *a's*, *bs* for *b's*.



Name-----

Score-----

## THE COMPOUND SENTENCE

DIRECTIONS: Use either a comma or a semicolon to separate the co-ordinate clauses in each of the following sentences. If you use a comma, write C before the sentence. If you use a semicolon, write S before the sentence.

- \_\_\_\_\_ 1. There is no such thing as teaching there is only learning.
- \_\_\_\_\_ 2. There was silence until the mayor appeared then a ripple of well-bred applause stirred the waiting guests.
- \_\_\_\_\_ 3. I like to read Kipling and Masfield but most of modern poetry is Greek to me.
- \_\_\_\_\_ 4. Never again will I trust to inspiration to carry me through a speech the memory of that disgrace will always be with me.
- \_\_\_\_\_ 5. I have been told that if I wish to live long I must not exceed the feed limit now I never eat between meals.
- \_\_\_\_\_ 6. A party of twelve men went out in search of the lost platinum mines but only two of them returned.
- \_\_\_\_\_ 7. We cannot see the damage done but we know that every timber is lost.
- \_\_\_\_\_ 8. My uncle stood with his arms crossed and a smirk on his face the driver sat and looked very happy and proud of himself and I merely clung to my wheel and swayed lightly, very, very lightly, in the evening breeze.
- \_\_\_\_\_ 9. Come as soon as you can the duck season will open in three days.
- \_\_\_\_\_ 10. I shook hands with the man who opened the door I did not realize that he was asking for my coat and hat.
- \_\_\_\_\_ 11. We raced after them at full speed more than once we stumbled and fell, tripped up by blackberry vines and hidden snags.
- \_\_\_\_\_ 12. Peter Malloy has a long record of honest and unselfish public service but few of the voters will stop to investigate his record.
- \_\_\_\_\_ 13. His heart was not in his work it was with the rest of the boys who were playing baseball in the vacant lot behind Woodcock's house.
- \_\_\_\_\_ 14. The girls sat on the benches along the walls a crowd of boys, shoving and giggling, stood in a tight knot near the door.
- \_\_\_\_\_ 15. The woman seemed frightened the furtive glances she cast toward the woods indicated the source of her fear.
- \_\_\_\_\_ 16. Good government is based on a proper respect for the rights of the individual any other scheme is doomed to eventual failure.

Name\_\_\_\_\_

Score\_\_\_\_\_

## PUNCTUATION: APOSTROPHES

DIRECTIONS: In the following sentences insert apostrophes where they are necessary. Then count the apostrophes you have used in each sentence and put the number in the space before the sentence.

- \_\_\_\_\_ 1. Wont you tell me what Ive done to merit so many Ds and Fs on my themes?
- \_\_\_\_\_ 2. Mens, womens, and childrens clothes are sold at Mayer and Logans department store.
- \_\_\_\_\_ 3. I dont think Ive ever seen a mansion as ornate as the Smiths home.
- \_\_\_\_\_ 4. Dot your *is*, cross your *ts*, and dont use so many *ands*.
- \_\_\_\_\_ 5. We werent sure that we had seen the last of our cats nine lives.
- \_\_\_\_\_ 6. Its still anybodys game.
- \_\_\_\_\_ 7. Is this book yours? No, I think its hers.
- \_\_\_\_\_ 8. Dont tell me youre suffering with writers cramp.
- \_\_\_\_\_ 9. Id like to attend the sessions of the class of 14; theyre about to elect their class officers.
- \_\_\_\_\_ 10. Burns and Keats poetry, although written in the same period, is not at all like Wordsworths.
- \_\_\_\_\_ 11. I didnt know youd completed your days work.
- \_\_\_\_\_ 12. After youve mastered the rules of punctuation, youll find little difficulty in placing your apostrophes where they belong.
- \_\_\_\_\_ 13. Is this letter hers? No, its mine.
- \_\_\_\_\_ 14. In reading English hunting stories Ive often wondered to what use foxes tails were put.
- \_\_\_\_\_ 15. Its easier to learn rules of punctuation than it is to apply them.
- \_\_\_\_\_ 16. Its time to go if its four oclock.
- \_\_\_\_\_ 17. Tis a long worm that has no turning.
- \_\_\_\_\_ 18. Mother, did you save your beaux letters when you were a girl?
- \_\_\_\_\_ 19. They were happy because they took an interest in each others work.
- \_\_\_\_\_ 20. Dont you think that its too late to go to class now?

## QUOTATION MARKS

**P 5a. Use double quotation marks to enclose a direct quotation.**

*Right:* "How does individuality differ from individualism?" inquired the teacher.  
 "Poets," said Benjamin Franklin, "are the mere wastepaper of mankind."  
 "Always bring your book to class," said the teacher. "We shall use it every day."

Do not leave out one set of quotation marks. Quotation marks come in pairs, one set at the beginning and one set at the end of every quoted part.

*Wrong:* "You have done your work well, said Father. Now you may have your game of baseball, if you wish."

*Right:* "You have done your work well," said Father. "Now you may have your game of baseball, if you wish."

If a quotation consists of several sentences, place quotation marks at the beginning and at the end of the entire quotation. Do not enclose each sentence in quotation marks.

**P 5b. If a quotation consists of several paragraphs, begin each paragraph with quotation marks but place them at the end of the last paragraph only.****P 5c. Do not put quotation marks around an indirect quotation.**

*Wrong:* The leader asked "which of us were willing to take the risk."

*Right:* The leader asked which of us were willing to take the risk.

**P 5d. Use single quotation marks to enclose a quotation within a quotation.**

*Right:* "There is another thing," remarked Dr. Watson. "It was Carlotta, I think, who heard him say, 'There's been a rat annoying me. I'm afraid I shall have to shoot him.'"

**P 5e. In writing dialogue, use a separate paragraph for every change of speaker.**

Short descriptive, narrative, or explanatory passages may be paragraphed with dialogue, especially if they are placed between sentences of dialogue spoken by the same person.

*Right:* "No," he said, "I'm afraid I have nothing; nothing at all." He bowed himself forward where he sat and propped his head in his hands; a few drops of blood trickled over his fingers. Sard saw that he was on the brink of swooning.

"Mr. Kingsborough," he said, "will you look about the room for a wire or a tool or something?"

"Wait a moment, will you?" Hilary answered. "It's silly of me. I'm afraid I'm going to faint." He fainted, then came to himself, then saw the blood on his hands and fainted again. Presently he hove himself up into a sitting posture and said that he had never felt so sick in his life.—John Masefield, *Sard Harker*, 1924. By permission of The Macmillan Company, publishers.

**P 5f. Use quotation marks to enclose words spoken of as words or slang expressions used in formal writing, to call attention to a word used in a special sense, or to set off phrases borrowed from other writers and used in your own work.**

*Right:* Before this question can be discussed, both the term "derived" and the term "Latin" call for definition.

I filled my pipe from a sack of "sniped" tobacco.

He had gathered around him half of the "dopes" and derelicts of Bridge Square.

Huxley often spoke of his "belief in a fixed order of nature," and twice he referred to his belief as a "faith."—Henshaw Ward.

Words spoken of as words are just as frequently italicized as enclosed in quotation marks. It might be interesting for you to read several essays on language to find out for yourself whether italics or quotation marks are used more commonly. Bring samples to class.

Remember that quotation marks do not justify a slang expression in formal writing; they merely apologize for it. Do not sprinkle your writing with quotation marks. Whenever you use quotation marks about a slang word or phrase, you are saying, in effect, "Excuse it, please!" If you apologize too often, your reader may prefer that you cease doing that for which you have to apologize.

Do not use quotation marks for proverbs or for phrases so familiar that they have become common property.

**P 5g. In quoted matter, always place the comma and the period inside the quotation marks.**

*Right:* A ballad has been defined as a "folk-song that tells a story."

The differences between individuals may be due either to inheritance or training; either, as the Eugenists say, to "nature" or to "nurture."—Graham Wallas.

**P 5h. Place the question mark, the semicolon, the colon, and the exclamation point inside the quotation marks if they belong to the quoted part; if they do not, place them outside the quotation marks.**

*Right:* He uses none but "tall, opaque words," taken from the "first row of the rubric";—words with the greatest number of syllables, or Latin phrases with merely English terminations.—William Hazlitt.

But the jailer said, "Come, boys, it is time to lock up"; and so they dispersed, and I heard the sound of their steps returning into the hollow apartments.—Thoreau.



Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: QUOTATION MARKS

DIRECTIONS: In the following sentences insert quotation marks where they are necessary. Be very careful in placing them correctly in relation to other marks.

1. What is that ? Bert asked . I can't see what you are doing .
2. I am writing a theme , replied Elwood . It is a description of my adviser . I called on him this morning to see what he looked like .
3. Tell me your name , Geraldine said , so that I may know to whom I am indebted for this pleasure .
4. Are we near Camp Kilowan ? inquired Betty Lou . How much farther do we have to walk ?
5. Not much more , replied Nicodemus . About a quarter of a mile , I should say . Just follow the trail .
6. Do you know which way he went ? Cecil inquired . Did you see who was with him ?
7. He was alone , replied Graham . He was running like a deer when he went by . He must be in the next township by this time .
8. I called you three times, Billy , explained his mother . Are you sure that you did not hear me ?
9. No , Billy replied , I did not hear you the first and second times, but I heard you the third time .
10. What were you doing in my room ? Howard inquired .
11. I came in a half hour ago , Wheeler replied . I was waiting for you .
12. Howard explained , I went to Chicago as soon as I could . I could not leave last night . My mother was very ill .

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: QUOTATION MARKS

DIRECTIONS: In the following sentences insert quotation marks where they are necessary. Be very careful in placing them correctly in relation to other marks.

1. Is it ten o'clock already ? Bill inquired, sleepily rubbing his eyes .
2. You might as well sleep a little longer , replied Willard . By the time you have eaten breakfast you will be ready for tomorrow's class . You were a week late for your last eight-o'clock class .
3. Give me a loaf of bread , a jug of water , and a good book on ballistics , sighed Sergeant Field, the expert machine gunner , and the wilderness would be enough for a good rifle range .
4. When I retire , said Herbert , I shall build a cabin near Fallbrook and write a book on international relations .
5. I shall not be critical no matter what you say , commented Willard . Was it Disraeli who said that it is much easier to be critical than correct ?
6. I want peace and a quiet life , sighed Susan, as she rushed to the telephone for the sixth time within a half hour .
7. Dorothy said , I shall need three romances in my life, all of them happy ; but she did not say whether she wanted them to run concurrently or consecutively .
8. There's gold in those hills , asserted Malcolm, the grizzled old prospector from Morris Ravine, as he shouldered his pick and shovel and started toward the hills .
9. Gold is where you find it , answered Margaret . As long as I have you, I shall not care whether you find the mother lode .

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: QUOTATION MARKS

DIRECTIONS: If one of the following sentences is correctly punctuated, write C before it. If you find a mistake in punctuation, encircle the place where the error is made and write W before the sentence.

- \_\_\_\_\_ 1. "You went fishing last Saturday, Josiah," said Ambrose, who loved to talk about his own fishing exploits. Did you have any luck?"
- \_\_\_\_\_ 2. "Very fine luck, neighbor, very fine," answered Josiah. "One trout that I caught, weighed with one that the guide took, weighed six pounds."
- \_\_\_\_\_ 3. "Hurry up, men!" the captain shouted. "We'll have to find cover behind those rocks." "They can see us now."
- \_\_\_\_\_ 4. "I know that you are a good man," explained Carlotta. "Any man who works in a garden is a good man. But where is Maximilian?"
- \_\_\_\_\_ 5. Ethelfleda asked, "Did you know that Barron is to be married next week"?"
- \_\_\_\_\_ 6. "I am glad to hear that," replied Marcella. He will enjoy having a home of his own."
- \_\_\_\_\_ 7. "Hurry, Mortimer," said Dorothy, as she gently closed the closet door. "Don't nibble your cheese so daintily. Atropos is waiting."
- \_\_\_\_\_ 8. "The girls at our house do not need a chaperone," said Hildegard quietly, but with unutterable pride. "Our faces are our best chaperones."
- \_\_\_\_\_ 9. "His lecture on early English ballads was terrible," exclaimed Doris, who knew what she wanted to get in college. "I might even say that it was 'punk.'"
- \_\_\_\_\_ 10. "No, sir," he said. "I thank you, sir." He mumbled to himself as he went into the house. "The poor man! He actually felt sorry for me."
- \_\_\_\_\_ 11. When Chauncey Depew was asked what exercise he took, he replied: "I get my exercise acting as pallbearer to my friends who exercise."

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: APOSTROPHES

DIRECTIONS: Insert apostrophes where they are necessary in the following sentences. Then count the apostrophes that you have used in each sentence and write the number in the space before the sentence.

- \_\_\_\_\_ 1. Its a shame that you havent been given credit for your splendid work.
- \_\_\_\_\_ 2. Theyve advanced the ball to the two-yard line; its in scoring territory.
- \_\_\_\_\_ 3. The *ms* and *ns* on this machine are out of line. Dont you see?
- \_\_\_\_\_ 4. Dont you know that what is everybodys business is nobodys business?
- \_\_\_\_\_ 5. Lets not go in; I dont think its ten oclock yet.
- \_\_\_\_\_ 6. It looks very much like yours, but I really think its hers.
- \_\_\_\_\_ 7. Isnt its coloring beautiful? I think its the most beautiful red that Ive ever seen.
- \_\_\_\_\_ 8. Im sure that weve passed Mr. Jones house.
- \_\_\_\_\_ 9. Theyve decided to start the game at one oclock.
- \_\_\_\_\_ 10. Keats poems are very much like Tennysons.
- \_\_\_\_\_ 11. Henry Barnes, the manager of Miller and Barrys department store, inspected a new shipment of ladies clothes.
- \_\_\_\_\_ 12. Its too bad that Charles cap was lost.
- \_\_\_\_\_ 13. Somebodys been here; its a shame that ones own bedroom is not private for some people.
- \_\_\_\_\_ 14. Theyre taking their coats with them; its almost sure to rain.
- \_\_\_\_\_ 15. Professor Noodle received a doctors degree for counting all the final *es* in Chaucers poems.
- \_\_\_\_\_ 16. Ive read Claras speeches in defense of womens rights.
- \_\_\_\_\_ 17. Weve heard that Bayards presence of mind saved his sisters life.
- \_\_\_\_\_ 18. Sallys dog caught its foot in a trap and broke its leg.
- \_\_\_\_\_ 19. Im sure that youll like yours; its more economical than ours.
- \_\_\_\_\_ 20. Whose poems do you like better than Robinsons?



## THE COLON

**P 6a. Use the colon to introduce a long and formal quotation, an enumeration or a list of particulars, or a formal explanation.**

*Right:* The case forms of *who* are: nominative, *who*; possessive, *whose*; objective, *whom*.  
 Please bring with you the following supplies: five pounds of bacon, three loaves of bread, a pound of coffee, and three cans of baked beans.  
 Among the influences that tend toward world peace at the present time are these: [followed by sentences or paragraphs].

**P 6b. Use the colon between two clauses without a conjunction if the second supplements, amplifies, or interprets the first.**

*Right:* Not the least interesting part of rhetoric is that of so-called "usage": the attitude of a nation or a tribe to a given word, an attitude that shifts and alters as the national or tribal attitude to the thing defined shifts and alters. Often the fate of a word is fortuitous: it falls on evil or good days by accident.—Katherine Fullerton Gerould.

Undergraduate life should not be in rivalry and contrast with undergraduate duties: undergraduates should not be merely in attendance upon the college, but parts of it on every side of its life, very conscious and active parts.—Woodrow Wilson.

Here is a bridge: a hundred thousand tons of iron suspended from four ropes of steel flung bravely from shore to distant shore and bearing the passage of countless men; here is poetry if your soul is not dead!

What I mean by living to one's self is living in the world, as in it, not of it: it is as if no one knew there was such a person, and you wish no one to know it: it is to be a silent spectator of the mighty scene of things, not an object of attention or curiosity in it; to take a thoughtful, anxious interest in what is passing in the world, but not to feel the slightest inclination to make or meddle with it.—William Hazlitt.

**P 6c. Use a colon after the salutation of a business letter.**

*Right:* Dear Sir:  
 Dear Madam:  
 My dear Professor Jones:  
 Gentlemen:  
 Dear Mr. Lathrop:

The use of a dash after the colon in the salutation of a business letter—and, in fact, wherever the colon is proper—is an older convention that is now going out of fashion.

**P 6d. Use a colon between the title of a book and the subtitle.**

*Right:* *English Fundamentals: A Handbook and Practice Leaves.*

## P 7

### THE HYPHEN

#### P 7a. Use hyphens with two or more words forming a compound adjective before a noun.

*Right:* A well-played game, a well-traveled road, a three-story house, a three-cornered hat, a hundred-dollar bill, an eight-by-ten sheet, an old-fashioned dance, an up-to-date condition, the all-devastating torrent, the broken-nosed pugilist, a long-handled shovel, the long-desired victory, a ten-foot pole, the never-ceasing noise, the swift-advancing torrent, the wild-eyed players, the shallow-rooted grass, the slender-waisted girl, a matter-of-fact answer, the eight-o'clock class, the high-school graduate.

Do not hyphenate compound modifiers used in the predicate, compounds consisting of two proper nouns, compounds in which an adverb ending in *-ly* is used.

*Right:* The game was well played. His information was not up to date. Their victory had been long desired. The shovel was long handled. Our host asked us to accept a beautifully decorated vase. Our opponents won by their skillfully presented arguments. We did not know that he was a United States citizen. She often spoke of her New England ancestry. We purchased a ring in a Fifth Avenue shop.

#### P 7b. Use hyphens with compound numbers from twenty-one to ninety-nine.

*Right:* The coat cost fifty-five dollars. We drove three hundred forty-eight miles the next day. She is eighty-two years old.

#### P 7c. Use a hyphen at the end of a line to mark the division of a word when the remainder of the word is carried to the next line.

Divide words between syllables (consult a dictionary for the correct syllabication of words) except when the first part of the divided word does not suggest the completed word. Never put the hyphen at the beginning of a line. Never divide monosyllables; and avoid dividing short words, especially when a single letter ends or begins a line.

*Wrong:* Dragg-ed, walk-ed, drop-ped, hop-ed, man-y, i-tem, cha-sm, is-n't.

#### P 7d. When in doubt as to the correct form of a compound, consult the latest edition of a good dictionary.

If you are referred to this section, see also section M 6, page 146, which deals with syllabication.

## DASH, PARENTHESES, BRACKETS

**P 8a. Use the dash to indicate a sudden, abrupt break in thought or structure.**

*Right:* Do you know—well, I won't mention her name to you.  
 She wants to be seen with the right people—a childish point of view, you must admit.  
 Perhaps—and yet who can blame her?  
 To be taught to write or to speak—but what is the use of speaking if you have nothing to say?—John Ruskin.

The break in the structure of the sentence may be caused by an explanatory or parenthetical phrase or clause, by an appositive, or by a summary.

The general principle to follow in the use of parenthetical marks is that commas set off material which is fairly close to the thought of the sentence; dashes set off material which is more loosely connected; and marks of parentheses are used to indicate the most distant parenthetical relation. A study of a number of present-day magazine essays will teach you much about this form of punctuation.

*Right:* For the liberal—and this constitutes the final difference between him and the Communist—cannot abandon the belief that what the future will be like depends in no small measure upon the tempers of the men who make it.—Joseph Wood Krutch.

Statesmanship, as you are fully aware, is the art—and we hope some day may be the science—of the control of life.—Albert Edward Wiggam.

A clash of doctrines is not a disaster—it is opportunity.—A. N. Whitehead.

The result is a style beautiful indeed—at its best very beautiful—but overlaboured.

Incomparable meekness of spirit may not be precisely the sort of eulogy a modern wife would desire in her epitaph, however some husbands might desire it in her life—but, again, other times other manners:—Paul Elmer More.

The nearest that I came to actual possession was when I bought the Hollowell place, and had begun to sort my seeds, and collected materials with which to make a wheelbarrow to carry it on or off with; but before the owner gave me a deed of it, his wife—every man has such a wife—changed her mind and wished to keep it, and he offered me ten dollars to release him.—Henry David Thoreau.

How truly glorious the landscape circled around this noble summit!—giant mountains, valleys innumerable, glaciers and meadows, rivers and lakes, with the wide blue sky bent tenderly over them all.—John Muir.

**P 8b. Use the dash to indicate hesitation or uncertainty in speech, or a speech abruptly broken off.**

*Right:* “So he left town at midnight, with his—his—not his wife, I'm sure—a fine gentleman, indeed!” she sputtered.

“I don't know—I think it was—but it was too dark to see—”

A series of dots (or periods) may be used with dashes for the same purpose.

*Right:* "Life's come back to me with you!" said Letty. "Until just today I've believed you'd come back. And today—I doubted. . . . I thought it was all over—all the real life, love and the dear fun of things, and that there was nothing before me, nothing before me but just holding out—and keeping your memory. . . . Poor arm. Poor arm. And being kind to people. And pretending you were alive somewhere. . . . I'm glad you've gone, but I'm gladder you're back and can never go again. . . ."—H. G. Wells, *Mr. Britling Sees It Through*.

**P 8c. Use parentheses to enclose material that is supplementary, explanatory, or interpretive.**

*Right:* We are not concerned with the fact (if it be a fact) but with its significance to modern society.

The pruned rose plant (see fig. 7) will have more under ground than above.

We are not (the meanest of us) a volume, but a whole library!—Hazlitt.

And fewer still (though such great minds are to be found), who will not, from such unassisted attempts, contract a self-reliance and a self-esteem, which are not only moral evils, but serious hindrances to the attainment of truth.—John Henry Newman.

And there our old friend was committed to the earth, amid the contending shouts of the football players, and then we all clapped our hats on our heads with firmness (as he would have wished us to do long before), and returned to the town to drink tea in an ancient hostelry, and exchange memories, quaint and humorous, and touching, and beautiful, of the dead.—E. V. Lucas.

**P 8d. Do not use marks of parentheses to show that you want to cancel or delete any part of your writing. Draw a line through the part that you want to cross out.**

*Wrong:* There is (a weight) guilt upon his soul.

*Right:* There is ~~a weight~~ guilt upon his soul.

**P 8e. Use brackets to enclose corrections, interpolations, and supplied omissions added to a quotation by the person quoting. Do not use brackets for parenthetical matter.**

*Right:* The commanding officer [Colonel Harwood] spoke kindly to the prisoners.

Santayana says: "Religion lay on him [on Dickens] like the weight of the atmosphere, sixteen pounds to the square inch, yet never noticed nor mentioned."

We sighted Chico Island on the fifth [actually the seventh] of July.

The word *sic* (meaning *thus*) enclosed in brackets may be inserted in a quotation to indicate that an error in spelling, or the like, exactly reproduces the original.

*Example:* "The crowds had gathered to watch the procession of robbed [*sic*] faculty members."



Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: REVIEW EXERCISE

DIRECTIONS: Some of the following sentences are incorrectly punctuated. If a sentence is correct, write C before it. If it is incorrectly punctuated, draw a circle about the place of each error. Then in the space before the sentence write one of the numbers of the ten parts of Comma Rule P 2o to show what rule applies.

- \_\_\_\_\_ 1. I know, that he had written the paper.
- \_\_\_\_\_ 2. Although his spelling, punctuation, and grammar, were poor, his ideas were interesting and unusual.
- \_\_\_\_\_ 3. He spoke for thirty minutes, but, his speech was poorly organized, hastily prepared, and impossible to understand.
- \_\_\_\_\_ 4. He was interrupted by well-meaning but mistaken friends; yet he accomplished more, than anyone who had held the office before him.
- \_\_\_\_\_ 5. The fog was so thick, that I could not see the road.
- \_\_\_\_\_ 6. Stopping for a few minutes at Montecito, just outside Santa Barbara, we ate a delicious lunch of salad and cool, sparkling orange juice.
- \_\_\_\_\_ 7. He said, that he had learned to speak Spanish in Mexico, but he could not understand, what the Spanish teacher had said to him.
- \_\_\_\_\_ 8. He said, that the teacher spoke too fast for him to understand her.
- \_\_\_\_\_ 9. That he was not telling the truth, had been evident to the committee.
- \_\_\_\_\_ 10. Theobald, and Rudolph were playing their usual positions at forward.
- \_\_\_\_\_ 11. Jennifer is a girl, who loves fine clothes and expensive surroundings.
- \_\_\_\_\_ 12. William, the Third, fled from the country in disguise.
- \_\_\_\_\_ 13. Stanley's chief recreations are reading magazine stories, and playing poker.
- \_\_\_\_\_ 14. Someone has said that a conservative, is a person who does not believe that anything should ever be done for the first time.
- \_\_\_\_\_ 15. Philip sprinted after the fleeing burglar, but, he soon lost sight of him in the heavy fog.

# P 7 (Ex. 81)

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: HYPHENS

DIRECTIONS: In the space before each sentence copy the italicized words. Write them correctly as hyphenated, solid, or separate words. Do not guess. Use your dictionary.

- \_\_\_\_\_ 1. I received a *long distance* telephone call.
- \_\_\_\_\_ 2. He planted a *five year old* cherry tree.
- \_\_\_\_\_ 3. He was late to his *ten o'clock* class.
- \_\_\_\_\_ 4. He had told *every body* that he was married.
- \_\_\_\_\_ 5. She was just a *rattle brained* child.
- \_\_\_\_\_ 6. They were accused of stuffing the *ballot box*.
- \_\_\_\_\_ 7. She received a *sail boat* for her birthday.
- \_\_\_\_\_ 8. She was doing *post graduate* work in chemistry.
- \_\_\_\_\_ 9. We learned this through a *house to house* canvass.
- \_\_\_\_\_ 10. Please return the package by *parcel post*.
- \_\_\_\_\_ 11. You may get a license at the *court house*.
- \_\_\_\_\_ 12. That happens only once in a *life time*.
- \_\_\_\_\_ 13. Be sure to bring your *check book*.
- \_\_\_\_\_ 14. Send me a *post card* when you get there.
- \_\_\_\_\_ 15. The boy was sent to get a *left handed* monkey wrench.
- \_\_\_\_\_ 16. She lived in a *make believe* world.
- \_\_\_\_\_ 17. That was an *uncalled for* remark.
- \_\_\_\_\_ 18. She climbed down the *fire escape*.

Name \_\_\_\_\_

Score \_\_\_\_\_

## PUNCTUATION: REVIEW EXERCISE

DIRECTIONS: Insert the necessary marks of punctuation in the following sentences. Then in the space before each sentence write the numbers of the rules which govern the marks you have used. Copy them in the order in which you have used them.

- \_\_\_\_\_ 1. Rules of punctuation are based on general usage they are  
 \_\_\_\_\_ not arbitrarily determined by makers of English hand-  
 \_\_\_\_\_ books.
- \_\_\_\_\_ 2. Please send me enough money for a new sweater a  
 \_\_\_\_\_ fountain pen and a good dictionary.
- \_\_\_\_\_ 3. Our beautiful cat a pure-bred Persian was stolen last  
 \_\_\_\_\_ night," said Geraldine.
- \_\_\_\_\_ 4. Margaret memorized every name and date in the history  
 \_\_\_\_\_ of English literature but she couldnt tell a good poem  
 \_\_\_\_\_ from a poor one.
- \_\_\_\_\_ 5. Don't you think that the *fs* and the *ss* in this old  
 \_\_\_\_\_ book are very confusing
- \_\_\_\_\_ 6. Once inside the horse soon lost all fear of his strange  
 \_\_\_\_\_ surroundings
- \_\_\_\_\_ 7. Benito Mussolini an Italian statesman was born at  
 \_\_\_\_\_ Dovia Italy in 1883.
- \_\_\_\_\_ 8. "Over the fence is out! Over the fence is out! shouted  
 \_\_\_\_\_ Benny, waving his arms excitedly. "Didnt you hear me  
 \_\_\_\_\_ say that over the fence is out?"
- \_\_\_\_\_ 9. The spectators having left the auditorium the janitor  
 \_\_\_\_\_ began picking up the discarded programs.

PUNCTUATION: REVIEW P 1-8 (Ex. 82, *Continued*)

- \_\_\_\_\_ 10. James Branch Cabell a native of Richmond Virginia has  
\_\_\_\_\_ created for his stories an imaginary country which he  
\_\_\_\_\_ calls Poictesme.
- \_\_\_\_\_ 11. His coach you may be sure has observed his aggressive  
\_\_\_\_\_ brilliant play at tackle.
- \_\_\_\_\_ 12. George Wemple who received the first award comes  
\_\_\_\_\_ from Sunset Beach California.
- \_\_\_\_\_ 13. Use the dash you should use it sparingly and with  
\_\_\_\_\_ discretion to indicate a sharp break in the thought of  
\_\_\_\_\_ your sentence.
- \_\_\_\_\_ 14. You see Edward you cannot have solitude on one of  
\_\_\_\_\_ the main streets of Los Angeles.
- \_\_\_\_\_ 15. No I dont think I shall retire at the end of the year.
- \_\_\_\_\_ 16. I am a good communist all I want is a country home  
\_\_\_\_\_ a yacht and an income of five thousand a year.
- \_\_\_\_\_ 17. "I dont want my students taught agricultural English"  
\_\_\_\_\_ remarked the wise old dean of the school of agriculture.  
\_\_\_\_\_ "I want them to speak the sort of English that every-  
\_\_\_\_\_ body speaks.
- \_\_\_\_\_ 18. Excuse me professor, but I couldnt hear what you said.
- \_\_\_\_\_ 19. The candidate embarrassed and grinning faced the  
\_\_\_\_\_ president.
- \_\_\_\_\_ 20. Dr Ambrose Van Dyck lives at 204 Elm Street  
\_\_\_\_\_ Albany Nevada.



## WORDS AND STYLE

Among the students who use this little book there are many for whom words have a fascination strong enough to impell them to explore beyond the limits of a composition textbook. For those students the following list of books has been prepared. Ask for them at your library. Take them home and read them, not as a task performed at the command of an English teacher but for the fun of exploring a new field. All of these books are interestingly written as well as attractive in content. No two of them are alike. If you are not interested in one, try another. And do not try to read any one of them from cover to cover, as you would read a novel. Dip into them: read a page here, a page there, until you find something that you like.

Barfield, Owen, *History in English Words*, George H. Doran Company, New York, 1924.

Fowler, H. W., *A Dictionary of Modern English Usage*, Oxford, the Clarendon Press, 1926.

Greenough, James B., and Kittredge, George Lyman, *Words and Their Ways in English Speech*, The Macmillan Company, New York, 1901, 1923.

Kennedy, Arthur G., *Current English*, Ginn and Company, Boston, 1935.

Krapp, George Philip, *The Knowledge of English*, Henry Holt and Company, New York, 1927.

McKnight, George H., *English Words and Their Background*, D. Appleton and Company, New York, 1923.

Mencken, Henry Louis, *The American Language*, 4th ed., Alfred A. Knopf, New York, 1936.

Robertson, Stuart, *The Development of Modern English*, Prentice-Hall, Inc., New York, 1934.

Smith, Logan Pearsall, *Words and Idioms*, Houghton Mifflin Company, Boston, 1925.

Smith, S. Stephenson, *The Command of Words*, Thomas Y. Crowell Company, New York, 1935.

## THE RIGHT WORD

## Wd 1a. Use the right word.

The right word is the word which means exactly what you want it to mean. Choose your words with care, and use them with proper regard for their associated as well as for their literal meanings. It may or may not be true that somewhere in the English language there is the one best word for whatever you want to express, but your trouble may often be that you do not know exactly what this idea, concept, sense image is—this “mystic what-is-it,” as Sandburg says—that you want to communicate to your reader. Your study of words will then lead to more exact thinking, to keener perceptions. You will think straighter as you master more words with which to express your thoughts.

Whenever your instructor refers you to this section, take your desk dictionary and look up in it the word which he questions. Your dictionary, through the definitions, the synonyms, and the illustrations of correct use, will help you to use words in the right sense. What the dictionary cannot tell you, you must learn through reading and living.

1. The “howler.” It may be that you have been misled by a superficial resemblance of the word you have used to the word you really should use. The result is a “howler,” illustrated in the following sentences. Which words are misused?

*Wrong:* The author betrays his characters with great skill.

The pioneers experienced enumerable hardships.

Since the face is emerged in the water, the only way of getting air is by turning the head to one side.

2. Use of synonyms. It may be that you have selected the first word that came to your mind, without troubling to look into the dictionary for a synonym that would have said more exactly what you wanted to say. In the following examples pick out the synonym which is more exact and more appropriate than the word used.

*Examples:* There we met a very *nice* old lady. (Refined, gentle, urbane, sociable, cordial, gracious, courteous, kindly, cultivated, well-bred, neighborly.)

Two men were left at the scene of the fire to see that it had been totally *eradicated*. (Exterminated, put out, extinguished, smothered, blotted out, quenched.)

The student who *refutes* saying such things is either a hypocrite or a liar. (Disputes, denies, disclaims, contradicts, disproves.)

Both of us were accused of *disregarding* our duties. (Slighting, neglecting, delaying, forgetting.)

3. Denotation and connotation. If words always meant no more than they said, your problem of word selection would be simple enough. But words usually mean more than they say: they have associated meanings. The literal, exact meaning of a word we call *denotation*. Its ability to suggest associated images, experiences, or emotions we call *connotation*. The denotation of a word you can usually get from a dictionary. But the connotation of a word is a variable—it is different, to some extent, with each different person. It exists only in the mind of the person using the word. And yet, by drawing upon the fund of general human experience, you will find it possible to learn the associated meanings of most of the words that you use.

A profitable way to study connotation is for the whole class to discuss the following examples. Which of the words listed after the key word represent your reactions?

1. *Dog*: faithful, treacherous, cowardly, brave, intelligent, low.
2. *Altar*: wedding, superstition, reverence, bigotry, happiness, ignorance.
3. *Red*: stop, communist, progress, danger.
4. *Sunday*: quiet, dinner, sermon, rest, boredom, baseball.
5. *Cheap*: shoddy, thrifty, crude, a bargain.
6. *Hospital*: knives, quiet, rest, kindness, ether, fear.
7. *Shepherd*: filth, loneliness, unselfishness, rags, devotion, religion.
8. *Love*: motion pictures, mother, moonlight, dances, marriage, automobile.
9. *Teacher*: friendliness, fear, work, respect, books.
10. *Fire*: warmth, danger, comfort, home, forest, death.

Try to analyze the intended effect of the italicized words in the following sentences. Is the emotional coloring pleasant or unpleasant?

1. He is a *dog*.
2. That is a *cheap* dress.
3. She was my *teacher*.
4. She talks like a *teacher*.
5. That woman is a *cat*.
6. He is a *radical*.
7. *Radical* changes are necessary.
8. He waves the *flag*.
9. He wears a *uniform*.
10. That is a *Hollywood* production.
11. He was taken to the *hospital*.
12. They were stopped by a *traffic officer*.
13. They are *warlike* people.
14. Let us sit by the *fire*.
15. A *fire* broke out.

**Wd 1b.** Use words that are in keeping with the subject of your theme, with the occasion, and with the readers you are addressing.

Whenever possible use the simple, the familiar, or the homely word in preference to the bookish, the learned, or the pretentious word. In the ordinary theme, the words italicized in the sentences below are inappropriate. They are either pretentious or affected, or too familiar and undignified. Find a substitute for each one.

1. After dinner we saddled our *steeds* and went for a gallop along the beach.
2. The exterior of the lunchroom looked shabby, but the *grub* was delicious.
3. After a little *cogitation* we accepted his offer.
4. Soon the whole crowd of boys had gathered at our *domicile*.
5. Our teacher was a stern taskmaster but he was a *good Joe*.
6. We earned enough *mazuma* to pay our expenses the rest of the month.
7. The child had been taught to *prevaricate*.
8. She felt better after she had *quaffed* a glass of water.

But, after all, you must realize that the appropriateness of a word is to be judged by the company in which it finds itself. A learned or formal word is appropriate if the occasion is formal; simple words, however, like simple manners, seem to fit most occasions.

You might learn something by studying the following pairs of words. Try to think of an occasion when the first word of each pair might not be as appropriate as the second.

talk, converse  
 sleepy, somnolent  
 rest, balance  
 disturb, agitate  
 free, untrammelled  
 late, dilatory  
 lax, negligent  
 pull, extract  
 crowd, assemblage  
 support, maintenance  
 show, ostentation  
 outbreak, insurrection  
 start, commencement  
 force, potency  
 agreement, congruence  
 stop, cessation

clearness, lucidity  
 hit, smite  
 grit, tenacity  
 respect, approbation  
 alarm, perturbation  
 knowing, erudite  
 tact, finesse  
 find out, ascertain  
 give up, surrender  
 taint, contaminate  
 take back, disavow  
 check, inhibit  
 dense, impenetrable  
 curse, malediction  
 pay, remuneration  
 hard, indurate



Name \_\_\_\_\_

Score \_\_\_\_\_

## THE RIGHT WORD

DIRECTIONS: In each of the following sentences cross out the word incorrectly used and write the correct word in the proper space at the left.

- \_\_\_\_\_ 1. If the future is to be deliberated, more spending is unwise.
- \_\_\_\_\_ 2. Dishonest jockeys and gamblers blacken and deteriorate the sport by their influence.
- \_\_\_\_\_ 3. He may play several rounds of golf without becoming the least bit tiresome.
- \_\_\_\_\_ 4. An incident of this manner is often followed by an embarrassing silence.
- \_\_\_\_\_ 5. Occasionally an ugly eel squirmed by, and I shirked at the sight of him.
- \_\_\_\_\_ 6. The thermometer started to increase at an alarming rate.
- \_\_\_\_\_ 7. This distance is to be transversed in an open boat.
- \_\_\_\_\_ 8. Understanding—this quality has two definitions for me.
- \_\_\_\_\_ 9. She had a soft, sweet smile that radiated her whole face.
- \_\_\_\_\_ 10. One should not sit and dream while the sermon is being delivered but should listen intensely.
- \_\_\_\_\_ 11. At frequent intervals uprisings between the two families would appear.
- \_\_\_\_\_ 12. A teacher should be nonconceited and friendly.
- \_\_\_\_\_ 13. The building was not crowded, yet I deemed that the most interesting display was held there.
- \_\_\_\_\_ 14. My mother took time to administer to my needs.
- \_\_\_\_\_ 15. I have chosen a subject about which each of us is educated to some extent.
- \_\_\_\_\_ 16. When he undertook to organize the work, he was venturing upon unchartered seas.

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE RIGHT WORD

DIRECTIONS: In the space at the left write the number of the word which you think is used correctly in the sentence.

- \_\_\_\_\_ 1. At first no one thought his information (1. credible 2. credulous).
- \_\_\_\_\_ 2. Her (1. ingenious 2. ingenuous) reply was confirmed by the innocent look in her big blue eyes.
- \_\_\_\_\_ 3. Could anyone (1. site 2. sight 3. cite) an authority for that statement?
- \_\_\_\_\_ 4. The Andersons had decided to (1. locate 2. settle) in the valley.
- \_\_\_\_\_ 5. The shabby garden will (1. detract 2. distract) from the value of the estate.
- \_\_\_\_\_ 6. He tried to (1. detract 2. distract) my attention to conceal his embarrassment.
- \_\_\_\_\_ 7. The plan is the work of a (1. practicable 2. practical) mind.
- \_\_\_\_\_ 8. The inspector was very (1. contemptuous 2. contemptible) of the work that I had done.
- \_\_\_\_\_ 9. I love the poem because of its wealth of (1. sensual 2. sensuous) description.
- \_\_\_\_\_ 10. Mother ordered the (1. stationary 2. stationery) tubs to be put in the basement.
- \_\_\_\_\_ 11. Your conduct, sir, is (1. contemptuous 2. contemptible).
- \_\_\_\_\_ 12. You would not think that an educated person would be as (1. credible 2. credulous) as he is.
- \_\_\_\_\_ 13. There were (1. less 2. fewer) students in the class than I had expected.
- \_\_\_\_\_ 14. His command gave us no (1. alternate 2. alternative) except to remain.
- \_\_\_\_\_ 15. The food at the camp was simple but (1. healthful 2. healthy).
- \_\_\_\_\_ 16. The building had (1. formally 2. formerly) been used as a stable.
- \_\_\_\_\_ 17. The play had been carefully (1. censored 2. censured) before it was released for production.
- \_\_\_\_\_ 18. On his desk stood a small bronze (1. stature 2. statute 3. statue) of his favorite greyhound.

# Wd 1 (Ex. 85)

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE RIGHT WORD

DIRECTIONS: Look up each of the numbered words on this page. In the column of figures at the left draw a circle about the number of every word that is derived from the Anglo-Saxon. Are Anglo-Saxon words always shorter, simpler, more homely than words of Latin or French derivation? Use your dictionary for this exercise. You will learn nothing by guessing.

1 2 3 4 TRANSGRESSION: 1. fault 2. offense 3. sin 4. crime.

1 2 3 INDOLENCE: 1. idleness 2. sloth 3. inaction.

1 2 3 CUSTODIAN: 1. watchman 2. keeper 3. caretaker.

1 2 3 4 TRIBULATION: 1. trouble 2. worry 3. sorrow 4. distress.

1 2 3 FATIGUE: 1. tiredness 2. exhaustion 3. weariness.

1 2 3 4 RECTITUDE: 1. honesty 2. rightness 3. integrity 4. uprightness.

1 2 3 4 BENEFICENT: 1. helpful 2. good 3. kindly 4. charitable.

1 2 3 BEVERAGE: 1. liquid 2. liquor 3. drink.

1 2 3 PREVARICATE: 1. falsify 2. lie 3. equivocate.

1 2 3 4 FORTITUDE: 1. courage 2. pluck 3. bravery 4. strength.

1 2 3 PUTREFY: 1. rot 2. spoil 3. decay.

1 2 3 4 AFFLICTION: 1. woe 2. grief 3. distress 4. misfortune.

1 2 3 4 DEPARTURE: 1. withdrawal 2. going 3. quitting 4. leaving.

1 2 3 4 REGAL: 1. imperial 2. kingly 3. royal 4. stately.

Name \_\_\_\_\_

Score \_\_\_\_\_

### THE RIGHT WORD

DIRECTIONS: With the aid of your dictionary find a learned or bookish equivalent of each of the following words.

1. \_\_\_\_\_ fat
2. \_\_\_\_\_ motherly
3. \_\_\_\_\_ lazy
4. \_\_\_\_\_ old
5. \_\_\_\_\_ shape
6. \_\_\_\_\_ sin
7. \_\_\_\_\_ quit
8. \_\_\_\_\_ raise
9. \_\_\_\_\_ cold
10. \_\_\_\_\_ sour
11. \_\_\_\_\_ use
12. \_\_\_\_\_ usual
13. \_\_\_\_\_ chase
14. \_\_\_\_\_ gift
15. \_\_\_\_\_ choose
16. \_\_\_\_\_ kiss
17. \_\_\_\_\_ hire
18. \_\_\_\_\_ begin



# Wd 1 (Ex. 87)

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE RIGHT WORD

DIRECTIONS: With the aid of your dictionary find a common, homely equivalent of each of the following words.

1. \_\_\_\_\_ alteration
2. \_\_\_\_\_ termination
3. \_\_\_\_\_ demise
4. \_\_\_\_\_ replete
5. \_\_\_\_\_ vacuous
6. \_\_\_\_\_ fatigued
7. \_\_\_\_\_ penurious
8. \_\_\_\_\_ immature
9. \_\_\_\_\_ irate
10. \_\_\_\_\_ dilatory
11. \_\_\_\_\_ magnitude
12. \_\_\_\_\_ dexterity
13. \_\_\_\_\_ indigent
14. \_\_\_\_\_ matrimony
15. \_\_\_\_\_ prevaricate
16. \_\_\_\_\_ desiccated
17. \_\_\_\_\_ ostentation
18. \_\_\_\_\_ relinquish

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE RIGHT WORD

DIRECTIONS: Find three synonyms for each of the words on this page and write them in the proper spaces at the left.

- |           |       |       |                |
|-----------|-------|-------|----------------|
| 1. _____  | _____ | _____ | 1. to push     |
| 2. _____  | _____ | _____ | 2. to puncture |
| 3. _____  | _____ | _____ | 3. funny       |
| 4. _____  | _____ | _____ | 4. hot         |
| 5. _____  | _____ | _____ | 5. to ask      |
| 6. _____  | _____ | _____ | 6. to jump     |
| 7. _____  | _____ | _____ | 7. to throw    |
| 8. _____  | _____ | _____ | 8. to get      |
| 9. _____  | _____ | _____ | 9. to sing     |
| 10. _____ | _____ | _____ | 10. a piece    |
| 11. _____ | _____ | _____ | 11. to carry   |
| 12. _____ | _____ | _____ | 12. weak       |
| 13. _____ | _____ | _____ | 13. food       |
| 14. _____ | _____ | _____ | 14. strict     |
| 15. _____ | _____ | _____ | 15. stupid     |
| 16. _____ | _____ | _____ | 16. danger     |

## GOOD USE

**Wd 2a. Avoid the use of slang in formal writing.**

Your choice of words is governed by certain standards of good taste. A word is said to be in good use if it is in present use, in national use, and in reputable use. It is in good use if it belongs to our time and age, not to the past; if it is accepted and used throughout the entire country; if it is recognized and accepted by educated men and women.

Slang has been defined as a kind of made-to-order language, characterized by extravagant or grotesque fancy or humor. It is, however, the sign of life in a language. It is the product of a kind of experimental laboratory of language—an unaccredited, fly-by-night factory, from which words are sent out into commerce, to be tested by use and then discarded or in time admitted to respectability.

If you think that a certain slang expression is more exact, more expressive, and more vivid than its reputable equivalent, by all means use it. Be sure, however, that you are a competent judge.

The following are examples of present-day slang. For each slang expression substitute a reputable expression. Which do you prefer in formal writing?

- Examples:*
1. The proprietor ordered the children to *scram*.
  2. Mother told the vagrant to *get a hump* on himself.
  3. I did not *savvy* what he meant by those words.
  4. Neither did I like the advice she *handed out*.
  5. That hat she is wearing certainly *takes the cake*.
  6. I shall have to *bone up* on my algebra.

**Wd 2b. Avoid the frequent use of colloquialisms in formal writing.**

If you are to understand the place of colloquialisms in the language, you must first understand that a part of our stock of words functions on different levels. Slang lives on the fringes of respectability. Some of it is gutter language, it is true, and will always remain in the gutter, but a great deal of it is the language of educated and cultured people when the occasion calls for slang. Colloquial language is a degree more respectable than slang. It is the language of conversation, of informal speeches and writing, of familiar letters. To assume that a colloquialism is a violation of taste is to misunderstand the nature of the English language. Every cultivated person speaks colloquial English when colloquial English is appropriate. He uses formal English when formal English is more appropriate. Some of the themes that you will write will be formal; some will

be informal. It will be your problem to determine what sort of language the occasion calls for.

The contractions *I'll*, *I've*, *aren't*, *haven't*, *won't*, and the like, are usually considered inappropriate in formal writing.

The following sentences contain expressions which are marked colloquial in the latest edition of *Webster's New International Dictionary*. If you were using these sentences in a formal context, what expressions would you substitute for the italicized ones?

- Examples:*
1. I have a *date* with Madge for next Sunday.
  2. Madge is the girl I *go with*.
  3. I was so angry that without thinking I *went for* him with my fists.
  4. I suspected that there was a *string* attached to your offer.
  5. The cows were *eating their heads off*.
  6. We told Harold to *sit tight* and let the other boys do the talking.

## Wd 2c. In formal writing, avoid the use of neologisms, archaisms, provincialisms, vulgarisms, barbarisms, and improprieties.

This rule is a traditional admonition which, like "Go thou, and sin no more," may do nobody much good but which certainly cannot do anybody any harm.

1. A neologism is a word too new to be respectable. New words are being created daily, old words are being used in new senses, and the dictionaries record them as belonging to the vocabulary of industry, trade, the arts, or the like, or label them slang.

2. Archaic or obsolete words are, of course, too old-fashioned to be generally used. The average college student will not often be troubled by archaic words in his vocabulary.

3. Provincialisms are words belonging to a certain locality (or province) and unknown to the rest of the country. If a college student can still find a few provincialisms in his vocabulary, after what the newspapers, magazines, the radio, and motion pictures have done for the language, he may even be encouraged to retain them. He will run little risk of being misunderstood.

4. Vulgarisms, barbarisms, and improprieties are labels no longer used by modern dictionaries. Any student who is interested might look up *barbarism* in a recent edition of an unabridged dictionary. He will find the words *impropriety*, *neologism*, *obsolete*, and *provincial* used in the definition, and the words *burgle*, *undoubtedly*, and *lab* used as examples. Then in the vocabulary, *burgle* is labeled *humorous*; *undoubtedly* is called *obsolete* except as *dialectal* and *illiterate*; and *lab* is *colloquial*.



## Wd 2 (Ex. 89)

Name \_\_\_\_\_

Score \_\_\_\_\_

### GOOD USE

DIRECTIONS: In the space before each sentence write the formal expression which is the equivalent of the italicized colloquial expression.

- \_\_\_\_\_ 1. The rest of the boys *guyed* him unmercifully.
- \_\_\_\_\_ 2. Ferdinand does not have enough *gumption* to find a job.
- \_\_\_\_\_ 3. He had said too much to be able to *crawfish* gracefully.
- \_\_\_\_\_ 4. The stranger *made no bones* about asking for a meal.
- \_\_\_\_\_ 5. The new headmaster *rides* the boys too much.
- \_\_\_\_\_ 6. We had a thrilling night, but Father had to *foot* the bill.
- \_\_\_\_\_ 7. The shock almost knocked him off his *pins*.
- \_\_\_\_\_ 8. Our new foreman was a *go-ahead* person.
- \_\_\_\_\_ 9. He is popular enough with the girls but I cannot *go* him.
- \_\_\_\_\_ 10. He was not a person *to bank on* in an emergency.
- \_\_\_\_\_ 11. Bert went to Klamath Falls to grow *spuds*.
- \_\_\_\_\_ 12. Mr. Smith gave us a few *pointers* about stamp collecting.
- \_\_\_\_\_ 13. We decided to *lie low* for a few days.
- \_\_\_\_\_ 14. Our new teacher cannot be as *dumb* as he looks.
- \_\_\_\_\_ 15. Do you think that she meant to *cut* me when we met this morning?

Name \_\_\_\_\_

Score \_\_\_\_\_

## GOOD USE

DIRECTIONS: In the space before each sentence write the reputable expression which is the equivalent of the italicized slang expression.

- \_\_\_\_\_ 1. The masked intruder jerked a *gat* out of his pocket.
- \_\_\_\_\_ 2. The man wore *nifty* clothes, but his manners were crude.
- \_\_\_\_\_ 3. Anybody who makes such a statement is *loony*.
- \_\_\_\_\_ 4. The students are always *crabbing* about the poor food in the dormitory.
- \_\_\_\_\_ 5. I'd like to *take a crack* at that job.
- \_\_\_\_\_ 6. The suspect refused to *crack* under the ordeal of questions.
- \_\_\_\_\_ 7. I think he was *stringing* you.
- \_\_\_\_\_ 8. My doctor told him he would have to *cut out* tobacco.
- \_\_\_\_\_ 9. The *copper* on the corner of Tenth and Adams certainly looked hot and tired.
- \_\_\_\_\_ 10. I know that this theme is poorly written, but it will *get by*.
- \_\_\_\_\_ 11. The dean did not suspect that we had gone on a *bum*.
- \_\_\_\_\_ 12. The old fellow tried to *bum* a cigarette from me.
- \_\_\_\_\_ 13. He isn't strong enough to *stand the gaff*.
- \_\_\_\_\_ 14. She *fell for* his story.
- \_\_\_\_\_ 15. He is a good dancer but he doesn't have any *line*.

# Wd 2 (Ex. 91)

Name \_\_\_\_\_

Score \_\_\_\_\_

## GOOD USE

DIRECTIONS: With the aid of your dictionary identify each of the italicized expressions. In the space at the left write the number of the correct label. Use the following numbers:

- |                        |                      |
|------------------------|----------------------|
| 1. slang               | 3. colloquial        |
| 2. archaic or obsolete | 4. reputable English |

- \_\_\_\_\_ 1. He is not as *hard-boiled* as he pretends to be.
- \_\_\_\_\_ 2. Mrs. Finkleson is too *gabby* to be entirely pleasant company.
- \_\_\_\_\_ 3. What he just told you is pure *drivel*.
- \_\_\_\_\_ 4. Every one of his witticisms *fell flat*.
- \_\_\_\_\_ 5. The new orchestra started out with a *hot* number.
- \_\_\_\_\_ 6. In these lecture courses I miss the *give-and-take* of discussion.
- \_\_\_\_\_ 7. Mrs. Finkleson is *linguacious* and persistent.
- \_\_\_\_\_ 8. Did you see the *ice* she was wearing?
- \_\_\_\_\_ 9. He knows his subject, but he does not seem to be able to *put it over*.
- \_\_\_\_\_ 10. Did you ever see such a *barmy* woman as Mrs. Finkleson?
- \_\_\_\_\_ 11. We were sure that Mortimer would *give a good account* of himself.
- \_\_\_\_\_ 12. Father *kept tab* on the number of times that we went to the spring.
- \_\_\_\_\_ 13. Mortimer could *make neither head nor tail* of the sermon.
- \_\_\_\_\_ 14. If he answers "I don't know" to the teacher's questions, he feels that he is one of the *fellows*.
- \_\_\_\_\_ 15. Professor Nelson tried to make me *eat my words*.
- \_\_\_\_\_ 16. *Eftsoons* he began to speak.
- \_\_\_\_\_ 17. In a few minutes he *came round* and we resumed our swim.
- \_\_\_\_\_ 18. The ruffian tried to *lay hold* of me.

# Wd 2 (Ex. 92)

Name \_\_\_\_\_

Score \_\_\_\_\_

## GOOD USE

DIRECTIONS: Look up each italicized expression. Then in the space before the sentence write the number of the correct label.

- |                        |           |                      |
|------------------------|-----------|----------------------|
| 1. colloquial          | 3. slang  | 5. reputable English |
| 2. archaic or obsolete | 4. vulgar |                      |

- \_\_\_\_\_ 1. Do you have the right *dope* about the final examination?
- \_\_\_\_\_ 2. This book will not appeal to *grownups*.
- \_\_\_\_\_ 3. Mortimer is a *grumpy* boy.
- \_\_\_\_\_ 4. The man who spoke to us looked like a *pug*.
- \_\_\_\_\_ 5. The crowd *razzed* the umpire.
- \_\_\_\_\_ 6. I did not enjoy the dance because I felt *dopey* all evening.
- \_\_\_\_\_ 7. The old woman wasted her small income upon *quack* doctors.
- \_\_\_\_\_ 8. Her father had been very *tightfisted* with his money.
- \_\_\_\_\_ 9. My roommate is fond of telling that *chestnut*.
- \_\_\_\_\_ 10. She is a hopeless *duffer* at tennis.
- \_\_\_\_\_ 11. Dorothy is always *on the go*.
- \_\_\_\_\_ 12. He had been rich but he *went under* during the depression.
- \_\_\_\_\_ 13. We went into a shop which sold *gents'* overcoats.
- \_\_\_\_\_ 14. During the depression many banks were forced to *go to the wall*.
- \_\_\_\_\_ 15. My teacher told me not to start writing until I had *dug up* the facts.
- \_\_\_\_\_ 16. You certainly are in a fine *pickle*.



## IDIOMS

## Wd 3a. Use the correct English idiom.

An idiom is an expression peculiar to a language. Idioms have grown out of the everyday living of the people; they are therefore alive, vivid, and packed with meaning. Some of them may be untranslatable or ungrammatical. Many of them, having originated as figures of speech, must still be understood figuratively. A few, like *different from* instead of *different than*, are simply traditions over which grammarians wage academic warfare.

In your study of idioms you should learn two extremely valuable lessons. The first one is not to be afraid of certain homely phrases which your inexperience with the language might lead you to suspect. Notice the idioms in the following sentences:

The boy *made a clean breast* of it.  
 The child *takes after* her mother.  
 The strikers *beat a retreat*.  
 The team *took the field* a few minutes later.  
 We *ran short* of food.  
 The whole department has *run to seed*.  
 Don't *bear down on* him so hard.  
 They *were off* at the word of command.  
 In two years he would *come into his own*.  
 She *ran true to form*.  
 Everything that he said *came true*.  
 It will do her good to *rub elbows* with the common people.  
 Industry *runs in their blood*.  
 Do not try to *get the best of* them.  
 Her innocent remark *gave rise to* the whole story.  
 I know that you will *get along*.

The second important thing that you should learn about idioms is how to avoid certain common errors in the use of idioms. Of course no one can say with absolute authority when a certain expression has passed from the colloquial level to the literary level, but a list like the following should prove useful to you. The expressions in the first column are all under suspicion for some reason or other. Those in the second column have the approval of good writers.

*Under Suspicion*  
 all-around  
 all the farther  
 all the faster  
 anyplace, anywheres

*Preferred*  
 all-round (*still colloq.*)  
 as far as  
 as fast as  
 anywhere

*Under Suspicion*

blame it on him  
 cannot help but see  
 complected  
 contented himself by saying  
 different than  
 entertained to a dinner  
 equally as good  
 feel of it  
 get the better hand  
 inside of a year  
 in back of  
 near enough that  
 no doubt but that  
 nowhere near enough  
 off of  
 on his own accord  
 out loud  
 over with  
 promoted to a professor  
 remember of  
 rise equal to the occasion  
 stay to home  
 tend to the sick  
 to a great measure  
 try and get it  
 very interested  
 want in (off, out)  
 where are we at?

*Preferred*

blame him for it  
 cannot help seeing  
 complexioned  
 contented himself with saying  
 different from  
 entertained at a dinner  
 equally good  
 feel it  
 get the upper hand  
 within a year  
 behind  
 near enough to  
 no doubt that  
 not nearly enough  
 off  
 of his own accord  
 aloud  
 over  
 promoted to a professorship  
 remember  
 rise to the occasion  
 stay at home  
 tend the sick  
 in a great measure  
 try to get it  
 very much interested  
 want to come in, get off, go out  
 where are we?

### Wd 3b. Use the correct preposition after verbs, participles, adjectives, and nouns.

The following list is intended merely as an illustration. It will not take the place of an unabridged dictionary, which you must consult whenever you are not absolutely sure.

*Under Suspicion*

She was angry at me.  
 She is capable to write that.  
 She compared me with a thief.  
 Now let us compare the country to the city.  
 High school differs with college.  
 I differ from you on that point.  
 College is different than high school.

*Preferred*

She was angry with me.  
 She is capable of writing that.  
 She compared me to a thief.  
 Now let us compare the country with the city.  
 High school differs from college.  
 I differ with you on that point.  
 College is different from high school.

Name \_\_\_\_\_

Score \_\_\_\_\_

## IDIOMS

DIRECTIONS: In the proper spaces at the left write the literary expression which is the equivalent of the italicized idiom.

- \_\_\_\_\_ 1. Lulu *made faces* at her mother.
- \_\_\_\_\_ 2. It *stands to reason* that someone must have opened the window.
- \_\_\_\_\_ 3. Oswald decided to leave town *for good*.
- \_\_\_\_\_ 4. Can you *make out* what the announcer is saying?
- \_\_\_\_\_ 5. Please do not *break in upon* me like that.
- \_\_\_\_\_ 6. I cannot *see eye to eye* with you on this question.
- \_\_\_\_\_ 7. Your letter will *set his mind at ease*.
- \_\_\_\_\_ 8. I do not like the girls she *runs with*.
- \_\_\_\_\_ 9. Mortimer refused to *run the hazard of* injuring his reputation.
- \_\_\_\_\_ 10. *Strike out* that last paragraph.
- \_\_\_\_\_ 11. We did not like to *cut in on* his sermon.
- \_\_\_\_\_ 12. This hot weather will *bring on* a fever.
- \_\_\_\_\_ 13. I don't see why you *stand up for* him.
- \_\_\_\_\_ 14. He *made up his mind* to leave school.
- \_\_\_\_\_ 15. A number of men on relief were *set to work*.
- \_\_\_\_\_ 16. *In the long run* his farm will pay more than his store.

# Wd 3 (Ex. 94)

Name \_\_\_\_\_

Score \_\_\_\_\_

## IDIOMS

DIRECTIONS: For each italicized expression write at the left a homely idiom which means the same thing.

- \_\_\_\_\_ 1. The prisoner *escaped*.
- \_\_\_\_\_ 2. The weight of the snow had *crushed* the cabin.
- \_\_\_\_\_ 3. Never *enter* this house again.
- \_\_\_\_\_ 4. The team struggled to *increase* the score.
- \_\_\_\_\_ 5. The animal was *released*.
- \_\_\_\_\_ 6. Now that you have told me the whole story I begin to *understand*.
- \_\_\_\_\_ 7. The boys *began* preparing their evening meal.
- \_\_\_\_\_ 8. Ferdinand *came last*.
- \_\_\_\_\_ 9. The sad plight was *made evident* to us.
- \_\_\_\_\_ 10. I do not see why you *permit* such language.
- \_\_\_\_\_ 11. The organization soon *disbanded*.
- \_\_\_\_\_ 12. She never tells *secrets*.
- \_\_\_\_\_ 13. My boy will *succeed* in school.
- \_\_\_\_\_ 14. He *began* with a song.
- \_\_\_\_\_ 15. He used a few words to *prepare the way* for his request.
- \_\_\_\_\_ 16. Bobby *threw* a clod at the man's head.



## CONCRETENESS

## Wd 4a. Use the concrete and specific word in preference to the abstract and general.

An abstract word is one that names a quality. A concrete word is one that names some particular person, object, or thing. In their exact sense, these words are used to characterize nouns. Thus, for example, abstract words naming qualities are: *integrity, blackness, size, weight, smoothness, honesty, dependability*. Concrete nouns naming specific things are: *boy, pencil, book, typewriter, house*.

When used in their exact senses, the word "general" refers to a group or class of objects or things, and the word "specific" refers to the members of the group or class. For instance, *tree* is a general word; *elm, oak, birch, ash, laurel, eucalyptus* are specific words.

In popular use, however, *concrete* is often understood to mean *specific*, and *abstract* is understood as *general*. It is interesting, although not supremely important, to see how an abstract term may become increasingly specific and still remain abstract. For instance, *virtue* is an abstract term; so are *innocence, charity, prudence, justice, honor, self-control*, but each is more specific than *virtue*.

Both abstract and concrete words are necessary in a language; so are general and specific words. The real significance of the rule about concrete and specific words is that your tendency will be to use too many abstract and general words. You will write: "Her thoughtfulness made everybody happy." What picture does the word *thoughtfulness* suggest in your reader's mind? Bring your character out on the stage and let us see her in acts of thoughtfulness. Let us see her mending torn dresses, picking up scattered toys, filling the cookie jar with brownies, finding new games to play. Is that what you mean by "thoughtfulness"? Or you write: "The bright flowers contrasted with the dark foliage of the shrubbery border." What kind of flowers are we to visualize—larkspur, hollyhock, phlox, calendula, aster? What were the shrubs—lilac, barberry, holly, laurel, boxwood? Say it with pictures: this admonition, more than any other, will help you to write vividly.

Here are samples of concrete writing for analysis and imitation:

The sea's warm edge sways lipping on hot sand, curling into tiny ripples, hissing, creaming, running delicately back. Wade in, take five steps in water as warm as a tepid bath, and the sharply shelving beach fails beneath your feet and leaves you swimming. Lapped in the clear, thin stuff, so blue, so buoyant, so serene, you can conceive no reason for ever leaving it. Strange element, on which you may lie stretched full length as on a bed, eyes closed, the sun hot on your face, wriggling your spread hands now and

then like fins to propel you; or you may stand upright with folded arms, treading the sea with your feet; or hurl yourself through the water arm over arm; or dive down to the bottom of the deep, gather a handful of seaweed or pebbles, and shoot up.

—Rose Macaulay, *Personal Pleasures*, "Bathing," 1936. By permission of The Macmillan Company, publishers.

A blast of air was whistling up, water struggled, gurgled and slopped, or sometimes swept with a great, laughing wash and rush across the foot of the stairway. Bang . . . Clang . . . the swinging doors went; scutter, gurgle, and wallop went the water. The wind piped, whined and shrilled. All the bulkheads of the cabins went whack on the cracking stretch at each roll. All the grunt and crash of the rudder-head and of the seas under the counter rang out here, with the many whines of complaint of the ship's structure.

—John Masefield, *Victorious Troy or The Hurrying Angel*, 1935. By permission of The Macmillan Company, publishers.

They had left the black stone hedges and few trees of Land's End and gone eastward where Helford village lay, with its cluster of white cottages at the water's edge and its winding, grassy lanes leading down between green hedges filled with flowers. There were late primroses, splotches of pale yellow here and there, like bags of gold, Derek had said with his hard laugh, . . . cowslips in the meadows, the white blossoms of the may on and above the hedges, and in one place beneath the trees a whole carpet of bluebells. There were flowers, too, about Helford cottages, fuchsias and wallflowers and snapdragons, such flowers as they never saw for the lashing wind at Land's End.

—Mary Ellen Chase, *Dawn in Lyonesse*, 1938. By permission of The Macmillan Company, publishers.

# Wd 4 (Ex. 95)

Name \_\_\_\_\_

Score \_\_\_\_\_

## CONCRETENESS

DIRECTIONS: In the proper space at the left of each group write the number of the word which is most specific.

Example:

4 1. Rat 2. rodent 3. animal 4. pack rat 5. small animal

\_\_\_\_\_ 1. Furniture 2. chair 3. seat 4. armchair

\_\_\_\_\_ 1. Cottage 2. building 3. house

\_\_\_\_\_ 1. Horse 2. pony 3. animal

\_\_\_\_\_ 1. Ford 2. vehicle 3. motorcar

\_\_\_\_\_ 1. Evergreen 2. tree 3. pine 4. plant 5. conifer

\_\_\_\_\_ 1. Perennial 2. flower 3. hollyhock

\_\_\_\_\_ 1. Mineral 2. amethyst 3. stone 4. quartz

\_\_\_\_\_ 1. Veal 2. meat 3. food

\_\_\_\_\_ 1. Laurel 2. shrub 3. plant 4. oleander

\_\_\_\_\_ 1. Music 2. noise 3. song

\_\_\_\_\_ 1. Waterfowl 2. bird 3. mallard 4. duck

\_\_\_\_\_ 1. Girl 2. person 3. Carol

Name\_\_\_\_\_

Score\_\_\_\_\_

### CONCRETENESS

DIRECTIONS: Imagine that each of the following sentences is the opening sentence of a short description. Continue each description, supplying the concrete details which would make the scene vivid and interesting.

1. The sounds of early morning greeted his ears.

2. The cabin showed signs of having been recently occupied.



## Wd 4 (Ex. 97)

Name .....

Score .....

### CONCRETENESS

DIRECTIONS: This exercise may suggest to you a way of injecting life and interest into your writing. Practice translating each of the following abstract words, names of qualities, into concrete embodiments of these qualities. Make us see, feel, hear, taste, touch.

*Example:* Father's *generosity* knows no limits.

Baskets of food to Shantytown, new coats and shoes for the Anderson children, a ton of coal to Mrs. Mullins—with this and that charity eating into father's eighty dollars a month, our own grocer's bill remained unpaid.

1. Betty's *selfishness* irritates me.

2. Mrs. Smythe reveals her *arrogance* in everything she does.

3. I admire Mortimer's *originality* in all he does.

4. Sam's *laziness* was the cause of his failure in college.

5. Mary's frequent demonstrations of *jealousy* annoyed us.

## VIVIDNESS

**Wd 5a. Use nouns which are exact and which call up definite sense images.**

You will add life and freshness to your style if you try to use nouns which in themselves describe the objects they name. General nouns, like *flower*, *tree*, *animal*, *person*, do not describe. That is, if they call up a sense image in your reader's mind, they do not control that image. Use specific nouns. Instead of saying "The odor of flowers" say "The cloying sweetness of regal lilies and evening primroses," and your reader, if he knows gardens, will call to mind a definite picture and experience. Instead of *tree*, say *birch*, *cherry*, *oak*. Instead of *person*, say *carpenter*, *infant*, *student*, *blacksmith*. Let the nouns you use help your reader to call up the right sense images.

Here are a few more examples:

Supposition: *hint*, *theory*, *hypothesis*, *belief*, *inkling*.

Tool: *lathe*, *lever*, *hammer*, *saw*, *crowbar*, *plane*.

Hat: *turban*, *sombrero*, *derby*, *bonnet*, *wimple*, *kepi*, *shako*, *fez*.

Music: *symphony*, *sonata*, *bolero*, *overture*, *prelude*, *nocturne*, *serenade*.

Fuel: *wood*, *coal*, *fagot*, *charcoal*, *petrol*, *gasoline*.

Road: *path*, *track*, *trail*, *avenue*, *highway*, *towpath*, *lane*, *alley*.

**Wd 5b. Use clear, vivid, precise adjectives instead of dull and general ones.**

If your instructor refers you to this rule, you may interpret the rule as an invitation to throw off restraint in the use of adjectives. You have been using too many of the meaningless blanket adjectives like *swell*, *keen*, *nice*, *great*, *good*, *dull*, *easy*, *hard*. Go out in search of precise adjectives. Look into a book of synonyms. Do not be afraid of overwriting—for a time, at least. Your instructor can easily tell you to strike out unnecessary adjectives, but he can do little for you if you give him nothing to work with. In the following examples notice the suggested substitutes for the italicized words.

I had a *swell* time. (*Delightful*, *enjoyable*, *thrilling*)

It was a *swell* book. (*Exciting*, *fascinating*, *instructive*, *stimulating*)

She is a *nice* girl. (*Friendly*, *talented*, *modest*, *generous*, *thoughtful*, *sympathetic*, *conventional*, *vivacious*)

That was a *bright* remark. (*Witty*, *apt*, *clever*, *shrewd*, *sparkling*, *quick-witted*, *thoughtful*, *penetrating*)

She is an *interesting* woman. (*Magnetic*, *seductive*, *captivating*, *witty*, *talented*, *imaginative*)

**Wd 5c. Use specific instead of general verbs.**

Verbs, like nouns and adjectives, may be either general or specific. A general verb merely names an action; a specific verb does more—it describes the manner of the action. The following examples will make this statement clear:

The intruder *moved* toward me. (How did he move? Did he *rush, creep, stride, stroll, stalk, march, shuffle, or toddle*?)

She *threw* the book at his head. (Did she *toss, hurl, heave, fling, pitch, or shy* it?)

He *took* the gun out of my hands. (Did he *snatch, seize, grab, pluck, pull* or *tear* it out of my hands?)

He *hit* me. (Did he *slap, thump, poke, smash, ram, jab, rap, or whack* me?)

**Wd 5d. Instead of using a verb-adverb combination, find a verb that has within itself the descriptive force of the adverb.**

You must not think that every adverb in the language can be discarded. Adverbs are just as essential as other parts of speech. The point of this rule is that, just as a single descriptive noun is more vivid than an adjective and a noun, a single descriptive verb is more vivid than an adverb and a verb. It is more economical and usually more expressive. Study the different effects produced in the following examples:

He *cut through* it. (He *pierced, sliced, tore, split, slit, burst, slashed, dissected* it.)

The man *pushed* her *violently*. (The man *shoved, prodded, jolted, rammed, shouldered, butted* her.)

The little boy *moved quietly* away. (The little boy *crept, stole, tiptoed, sauntered, crawled, inched* away.)

It *moved very smoothly*. (It *slipped, glided, slid, skidded, coasted*.)

My mother never *spoke roughly* to me. (My mother never *rebuked, chid, scolded, reproved, lectured, berated, admonished, abused, reviled* me.)

**Wd 5e. Use figures of speech more often, especially in descriptive and narrative writing.**

Himself, he was a little as if made of leather, with his yellow crinkly face, and crinkly reddish hair and beard, and neat folds slanting down his cheeks to the corners of his mouth, and his guttural and one-toned voice; for leather is a sardonic substance, and stiff and slow of purpose.—John Galsworthy.

The silence overfilled the world, the skies flowed down evenly to the rim of the valley, the stealthy moon crept slantwise to the shelter of the mountains.—Katherine Anne Porter.

She strode out with both chins up.—Christopher Hale.



# Wd 5 (Ex. 98)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVIDNESS

DIRECTIONS: After each group of words consisting of a noun and its modifiers you are to write several nouns, each of which is to be at least as specific and exact as the group for which it stands.

*Example:*

an old-fashioned carriage

barouche, victoria, berlin, stanhope

1. a loud noise .

1. \_\_\_\_\_

\_\_\_\_\_

2. a small, rude house

2. \_\_\_\_\_

\_\_\_\_\_

3. a primitive weapon

3. \_\_\_\_\_

\_\_\_\_\_

4. an underground room

4. \_\_\_\_\_

\_\_\_\_\_

5. a strong wind

5. \_\_\_\_\_

\_\_\_\_\_

6. a high hill

6. \_\_\_\_\_

\_\_\_\_\_

7. a heavy weight

7. \_\_\_\_\_

\_\_\_\_\_

8. a loose outer garment

8. \_\_\_\_\_

\_\_\_\_\_

# Wd 5 (Ex. 99)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVIDNESS

DIRECTIONS: After each phrase you are to write four words which are more precise and concrete than the italicized word.

Example:

a *good* lecture

witty

stimulating

instructive

eloquent

1. a *cute* girl

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. a *grand* swim

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. a *dull* lecture

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. a *large* room

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. a *brave* man

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. a *tall* building

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. a *long* sermon

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

8. an *unpleasant* day

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9. a *pleasing* voice

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

10. a *smart* man

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Wd 5 (Ex. 100)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVIDNESS

DIRECTIONS: After each phrase you are to write four verbs which are more specific and vivid than the italicized verb.

Example:

The boy *laughed*.

chuckled

tittered

snickered

roared

1. The man *spoke*.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. She *sang*.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Everybody *looked*.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. He *jumped*.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. The child *cried*.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. We *rewarded* the man.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. She *fusses* too much.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

8. I *like* her.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9. He *pulled* the rope.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

10. He *went* up.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Wd 5 (Ex. 101)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVIDNESS

DIRECTIONS: In the following exercise you are to find four adjectives which are more specific than the one given at the left.

*Example:*

small	<u>tiny</u>	<u>infinitesimal</u>	<u>microscopic</u>	<u>stunted</u>
1. Noisy	_____	_____	_____	_____
2. Careless	_____	_____	_____	_____
3. Thin	_____	_____	_____	_____
4. Ugly	_____	_____	_____	_____
5. Full	_____	_____	_____	_____
6. Sweet	_____	_____	_____	_____
7. Warm	_____	_____	_____	_____
8. Tall	_____	_____	_____	_____
9. Unpleasant	_____	_____	_____	_____
10. Liberal	_____	_____	_____	_____



# Wd 5 (Ex. 102)

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVIDNESS

**DIRECTIONS:** After each group of words consisting of a verb and its modifiers you are to write three different verbs, each of which is at least as vivid and specific as the group of words for which it stands.

*Example:*

to fly swiftly

dart

swoop

dive

swirl

zoom

1. to drive noisily

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. to throw violently

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. to subdue completely

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. to sound hoarsely

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. to cry piercingly

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. to shake violently

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. to shine brightly

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

8. to move back quickly

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9. to abuse violently

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

10. to hurt very badly

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVIDNESS

DIRECTIONS: In the blank at the left write the number of the adjective which seems most appropriate with the given noun.

- \_\_\_\_\_ 1. Mr. Gordon brought Marion (1. a beauteous 2. a pretty 3. a grand 4. an exquisite 5. a swell 6. an elegant) orchid.
- \_\_\_\_\_ 2. Benvenuto Cellini was (1. a smart 2. a knowing 3. an astute 4. a clever 5. a swell 6. an ingenious) goldsmith.
- \_\_\_\_\_ 3. Barbara Lee's (1. becoming 2. choice 3. seemly 4. pleasing 5. nice 6. priceless) personality gained her numerous friends.
- \_\_\_\_\_ 4. Frank Buck, the famous explorer, gave (1. a swell 2. a grand 3. an alluring 4. an interesting 5. a pleasurable) talk last night before the local travel club.
- \_\_\_\_\_ 5. I know that the speaker's reasoning is (1. good 2. grand 3. capital 4. agreeable 5. first-rate 6. exquisite 7. sound), but his
- \_\_\_\_\_ 6. attitude toward his listeners is (1. odious 2. repulsive 3. offensive).
- \_\_\_\_\_ 7. Captain Starkfield received his promotion as a reward for his (1. gallant 2. chivalrous 3. perilous 4. unselfish 5. hazardous) conduct in the Battle of the Marne.
- \_\_\_\_\_ 8. A minute of (1. terrific 2. awful 3. tremendous 4. perilous) silence followed the first explosion.
- \_\_\_\_\_ 9. That was the most (1. elegant 2. exquisite 3. delicious 4. savory) salad that I have ever tasted.
- \_\_\_\_\_ 10. Marjorie is an educated woman, but her conversation is (1. dumb 2. tedious 3. washed-out).
- \_\_\_\_\_ 11. Last night I read a (1. swell 2. gorgeous 3. fascinating) account of the last expedition to the Antarctic.
- \_\_\_\_\_ 12. The next day we explored a (1. worn-out 2. dilapidated 3. decayed 4. deteriorated) castle near the Rhine.
- \_\_\_\_\_ 13. The lawyers make a (1. pleasing 2. diminutive 3. squeamish 4. nice) distinction between law and justice.
- \_\_\_\_\_ 14. The (1. grouchy 2. sore 3. scowling 4. sullen) look in his eyes frightened and repelled me.
- \_\_\_\_\_ 15. The girls like Anne because she is such a (1. comely 2. sweet 3. dear 4. charming) person.
- \_\_\_\_\_ 16. From the top of the pass we saw the (1. grand 2. large 3. pre-tentious 4. majestic) peaks of the Cascades.

## Wd 5 (Ex. 104)

Name \_\_\_\_\_

Score \_\_\_\_\_

### VIVIDNESS

DIRECTIONS: Translate each sentence in this exercise into a vivid figure of speech.

*Example:* He snored unpleasantly.

His snores had a greasy sound, as though they passed through tallow.—Edith Wharton.

1. The woman yawned.
  
  
  
  
  
  
  
  
  
  
2. She had an unpleasant voice.
  
  
  
  
  
  
  
  
  
  
3. My knees shook.
  
  
  
  
  
  
  
  
  
  
4. It was raining.
  
  
  
  
  
  
  
  
  
  
5. Her face was terrifying.

## Wd 5 (Ex. 105)

Name \_\_\_\_\_

Score \_\_\_\_\_

### VIVIDNESS

DIRECTIONS: On this page you are to collect ten good figures of speech from your reading. Give the author and title after each quotation. Do not try to do this in one evening. Make a note of effective figures as you come across them, and copy them on this page.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.



## WORDINESS

**Wd 6a. Avoid wordiness.**

When the student is told to avoid wordiness, he is inclined to retort: "You have been telling me to pack my themes with details. How can I use more details without using more words?" Very true, but mere length is not wordiness, nor is brevity the same as conciseness. Wordy writing is puffy, bloated writing, "swollen with wind." Concise writing is firm, meaty writing. Pack your themes with ideas and concrete details, and use as many words as you need.

Should you use eight hundred or eight thousand words, for instance, in explaining the structure of the Golden Gate Bridge? Use eighty thousand words if you need them. Brevity in itself is no virtue. In striving to be concise be careful not to sacrifice the life and color of your writing.

The warning against wordiness applies to three specific faults. The first of these consists of repeating the same idea in different words. The following examples will make the point clear:

*Wordy:* Mortimer found that he did not have the necessary prerequisites.  
Professor Jones, will you repeat that sentence again?  
Dr. Stovall is writing his own autobiography.  
We decided to return back to the camp.

*Better:* Mortimer found that he did not have the prerequisites.  
Professor Jones, will you repeat that sentence?  
Dr. Stovall is writing his autobiography.  
We decided to return to the camp.

The second fault consists of the use of words not necessary for correct grammatical or idiomatic structure. The following are examples:

*Wordy:* This road connects up with the main highway.  
We met up with Dr. Colby at the Electric Lunch.  
Your theme is equally as good as his.  
He had a small garden in back of the house.

*Better:* This road joins the main highway.  
We met Dr. Colby at the Electric Lunch.  
Your theme is as good as his.  
He had a small garden behind the house.

The third fault consists of a fog of words through which an occasional thought gleams. It results from confused thinking. The student has wrestled so mightily with a big idea that he has become a little "punch drunk." The following is an example of this kind of writing. It cannot be improved by simply crossing out

words. It must be rewritten, preferably with the help of a carefully prepared outline.

*A Good Student*

As a student, there are so many problems which I will have to contend with all through the four years of my college life that it will be an endless task to name and describe each and every personal characteristic that I must have in order to be a successful student. I meet a new angle of things each day that I am a student at college.

First and foremost and the most important in a student is intelligence, because after all that is the main reason that we are here as students. We may become more intelligent in every way, just as we study day by day we add more knowledge. The keen competition between the many students at college makes it necessary to develop our ability to study more efficiently. Some people in college give up because they are not used to having such keen competition, and too they will probably be required to take many subjects for which they are not adapted to and will consequently become discouraged. It may also result in one becoming discouraged because they may have been used to a much higher scholastic rating in high school and if and when they were going to a school somewhere else.

Willingness to give and take means exactly what it says. One must have plenty of will to give and take all that one has to here. When buying tickets for an important dance and someone steps in front of me and buys the last one, just be glad they got it. This is only one example of the many numerous ones that one could think of. College may also be detrimental to this willingness to give and take, because one has always been told and heard that we should fight for their own rights and not let anyone run over one, then this will enter in, too.

How could anyone be a successful college student if one did not have a sense of humor? That is very important in the life of a successful college student. It will be developed a lot of the surrounding environment. I may look at it from the standpoint that I will meet up with so many types of people that I shouldn't pay any attention to their remarks, just laugh it off. I am here to get an education and when there is an extra amount of studying to be done one doesn't seem to be able to have a very keen sense of humor. Different types of people may enter in here too. Under any conditions I hope my sense of humor will remain.

It will be good practice for you to rewrite this theme. The author's central idea is obvious. Use it as your guide. It may be stated like this: "The three most important characteristics of a successful college student are intelligence, the willingness to give and take, and a sense of humor."

When you rewrite the theme, correct, also, the errors in punctuation and grammar.

# Wd 6 (Ex. 106)

Name \_\_\_\_\_

Score \_\_\_\_\_

## WORDINESS

DIRECTIONS: In each of the following sentences cross out the unnecessary words. Then in the proper spaces at the left copy the words you have crossed out.

- \_\_\_\_\_ 1. We met up with her in front of Snell Hall.
- \_\_\_\_\_ 2. We discussed the first beginnings of representative government in America.
- \_\_\_\_\_ 3. When in doubt as to the meaning of a word, refer back to a dictionary.
- \_\_\_\_\_ 4. She is the sort of girl with whom I like to associate with.
- \_\_\_\_\_ 5. Ask him to connect up the telephone.
- \_\_\_\_\_ 6. We are ready to resume our game again.
- \_\_\_\_\_ 7. The plot of ground was square as to shape.
- \_\_\_\_\_ 8. Must I repeat the instructions again?
- \_\_\_\_\_ 9. Will you endorse this check on the back?
- \_\_\_\_\_ 10. Everyone must return back to the room before the whistle blows.
- \_\_\_\_\_ 11. He tried to jump off of the ledge.
- \_\_\_\_\_ 12. Summed up together, these qualities make a good roommate.
- \_\_\_\_\_ 13. I took care not to let any of my mistakes recur again.
- \_\_\_\_\_ 14. The child was very large as to size.
- \_\_\_\_\_ 15. Is it perfectly all right for us to stay here?

Name \_\_\_\_\_

Score \_\_\_\_\_

## WORDINESS

DIRECTIONS: Rewrite each of the following sentences.

1. When I first began to have to assume such a position as taking care of my younger sister, I could not imagine anything more undesirable.
2. Some types of ballroom dancing are not as progressive in the way of helping an individual physically as are the others, but for the general types of dances most of them are very fine.
3. Of course, clerking in a store would not produce as much pay in the form of wages as the position of managing it.
4. Often young boys, having been compelled to attend school most of their lives, have no desire to educate or better themselves intellectually in any way, but they are content to ride along easily through life without trying to help themselves to an education.
5. Each time I visit the South I discover something new which I had not previously seen before.



## FINE WRITING

**Wd 7a. Avoid the pompous and inflated style which is known as "fine writing."**

The expression "fine writing," when applied to flowery writing, means ornate or excessively fastidious writing. It does not mean good writing. Neither does it refer to literary and poetic writing as distinguished from purely utilitarian writing. "Fine writing" is ornamentation without taste.

Here are a few examples:

A sinner, he sinned among sinners, drinking the cup of forgetfulness. At length as he wandered, despair of a terrible aspect descended upon his fevered forehead while great beads of sweat formed upon his brow so great was the torment he suffered. The anguish, the pain, and the sorrow gave voice to the words now immortal. His prayers in their beauty ascended the stars and the suns of the heavens, and there in that fiery dominion each word was emblazoned eternal, a tribute it stands, a memorial unto the lost love he sorrowed. The stars in their wonderful splendor worship the blazing entreaty cast in the path of the heavens.

The law of gravitation working against us on the upward ascent, the curving seven-mile grade from this little hamlet in one of earth's indentations was made slowly, interspersed with numerous recesses in order that the conveyance might become cooler, at which time the occupants naturally grew more heated both from the rising temperature and the irritation of being delayed.

No matter how gay or carefree the future may look, my roommate always has a word of dire portent to cast about.

The spicy odor of powdered cinnamon invades our nostrils as we see the creamy, white, fluffy covering of the pie take on a brown hue, due to the countless thousands of little brown flakes of cinnamon floating lightly downward to rest on the puffed-up crown of this delectable piece of the baker's art. The cook takes up a sharp knife, just recently removed from its cooling bath, to cut this taste-provoking specimen of the culinary art. As we imagine ourselves swallowing huge portions of the lemon-colored filling, we can feel the salivary glands of our mouths emit their own digestive juices, thus enhancing the already delicious flavor.

**Wd 7b. Avoid the use of "journalese" and "jargon."**

An excellent definition of "journalese" may be found in *Webster's New International Dictionary*, second edition: "English of a style featured by use of colloquialisms, superficiality of thought and reasoning, clever or sensational presentation of material, and evidences of haste in composition, considered characteristic of newspaper writing." You might look for examples on the sports page of your college newspaper.

"Jargon" is here used in the sense made famous by Sir Arthur Quiller-Couch in his famous essay "On Jargon." Quiller-Couch says: "Have you begun to detect the two main vices of Jargon? The first is that it uses circumlocution rather than short straight speech. . . . The second vice is that it habitually chooses vague woolly abstract nouns rather than concrete ones. . . .

"But let us . . . attempt to illustrate jargon by the converse method of taking a famous piece of English (say Hamlet's soliloquy) and remolding a few lines of it in this fashion:—

To be, or the contrary? Whether the former or the latter be preferable would seem to admit of some difference of opinion; the answer in the present case being of an affirmative or a negative character according as to whether one elects on the one hand to mentally suffer the disfavor of fortune, albeit in an extreme degree, or on the other to boldly envisage adverse conditions in the prospect of eventually bringing them to a conclusion. The condition of sleep is similar to, if not indistinguishable from that of death; and with the addition of finality the former might be considered identical with the latter: so that in this connection it might be argued with regard to sleep that, could the addition be effected, a termination would be put to the endurance of a multiplicity of inconveniences, not to mention a number of downright evils incidental to our fallen humanity, and thus a consummation achieved of a most gratifying nature."<sup>1</sup>

Here are a few more examples of Jargon:

1. Tennis is not as productive of financial dishonesty as is the case with football.
2. The answer in this case was the opposite of the affirmative.
3. Your kind favor of the fourteenth inst. was received and contents thereof noted. In reply we wish to state that under the existing conditions we have nothing for you in the line of a job.
4. This factor was useful in my getting a new angle on the proposition.
5. He should enroll in courses along the scientific line or along the literary line according as to whether he wishes to enter the field of engineering or venture to make his mark in the business world.
6. Everyone feared that he had suffered a fracture of his lower extremities, but such was by no means the case.
7. Mother could not bring herself to give an affirmative answer to my proposition.

<sup>1</sup> Sir Arthur Quiller-Couch, *On the Art of Writing*, G. P. Putnam's Sons, New York, 1916. Reprinted by permission.

## TRITENESS

## Wd 8a. Avoid trite or hackneyed expressions in your writing.

*Examples:*

aching void  
 acid test  
 after all has been said  
 all in all  
 all work and no play  
 a long-felt want  
 among those present  
 ardent admirer  
 arms of Morpheus  
 as luck would have it  
 at a loss for words  
 at one fell swoop  
 beat a hasty retreat  
 beggars description  
 better half  
 better late than never  
 blissfully ignorant  
 blushing bride  
 bolt from the blue  
 bountiful repast  
 breathless silence  
 briny deep  
 budding genius  
 by leaps and bounds  
 caught like rats in a trap  
 checkered career  
 cheered to the echo  
 clear as crystal  
 conspicuous by his absence  
 course of true love  
 devouring element  
 discreet silence  
 doomed to disappointment  
 downy couch  
 drastic action  
 dull, sickening thud  
 each and every  
 easier said than done  
 equal to the occasion

fair sex  
 familiar landmark  
 favor with a selection  
 festive occasion  
 few and far between  
 filthy lucre  
 goes without saying  
 great open spaces  
 gridiron warriors  
 grim reaper  
 holy bonds of matrimony  
 in all its glory  
 in the last analysis  
 irony of fate  
 justice to the occasion  
 last but not least  
 lonely sentinel  
 long-felt want  
 mantle of snow  
 meets the eye  
 method in his madness  
 monarch of all he surveys  
 mother nature  
 motley crowd  
 nipped in the bud  
 none the worse for his experience  
 none the worse for wear  
 no sooner said than done  
 partake of refreshments  
 pleasing prospect  
 powers that be  
 presided at the piano  
 proud possessor  
 psychological moment  
 reigns supreme  
 rendered a selection  
 replete with interest  
 riot of color  
 ripe old age

sadder but wiser  
 shadow of the goal posts  
 silence reigned supreme  
 single blessedness  
 specimen of humanity  
 sumptuous repast  
 sweat of his brow  
 sweet girl graduate  
 table groaned  
 tired but happy

vale of tears  
 venture a suggestion  
 watery grave  
 wee small hours  
 wends his way  
 where ignorance is bliss  
 with bated breath  
 words fail to express  
 worked like a Trojan  
 wrought havoc

Here are a number of examples of good writing and trite writing, set side by side so that you may study them and observe the difference:

*Trite:* The beautiful songsters of heaven in lavish profusion flitted above the bosom of Mother Nature under the canopy of heaven until they were lost in the impenetrable mystery of the fleecy clouds.

*Good:* Men must either hereafter live or hereafter die; fate may be bravely met, and conduct wisely ordered, on either expectation; but never in hesitation between ungrasped hope and unconfronted fear.

*Trite:* As the speaker finished his quotation from the immortal bard, silence reigned supreme; then with thunderous applause he was borne in triumph to the festive board to partake of the bountiful repast that is more easily imagined than described.

*Good:* I saw then in my dream, as far as this valley reached, there was on the right hand a very deep ditch; that ditch is it into which the blind have led the blind in all ages, and have both there miserably perished.

*Trite:* Like a bolt out of the blue he was asked to make the supreme sacrifice, and in one fell swoop his life was nipped in the bud.

*Good:* And the birds in the adjoining grove seemed to have a friendly contention with an echo, whose dead voice seemed to live in a hollow tree, near to the brow of that primrose hill.

*Trite:* The little valley nestled in the bosom of the hills was beautiful beyond all description, and although absence makes the heart grow fonder I was glad that I had left the seething mass of humanity far away.

*Good:* The idea of what the public will think prevents the public from ever thinking at all, and acts as a spell on the exercise of private judgment, so that in short the public ear is at the mercy of the first impudent pretender who chooses to fill it with noisy assertions, or false surmises, or secret whispers.

*Trite:* It is the irony of fate that man must meet the acid test in this vale of tears before the grim reaper knocks at his door; no matter how replete with interest his checkered career, his efforts are doomed to disappointment.

*Good:* Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the tradition of mankind.

*Trite:* Rising in all her majesty above this great world of ours, the lofty mountain is more easily imagined than described, and I stood in breathless silence and communed with nature.



## SENTENCE UNITY

**Sn 1a. Write complete, unified sentences.**

Unity in a sentence means singleness of thought. A sentence must have one idea. It should not attempt to communicate several unrelated ideas at one time. Several ideas or facts may indeed be stated in one sentence, but they must be obviously related to each other. No hard and fast rule can tell you what the degree of relationship must be. Your own good sense and your experience with writing will help you to determine just when a sentence has too much or too little in it. But rules will help you to avoid certain obvious mistakes.

**Sn 1b. Do not write fragmentary sentences.**

If your instructor refers you to this section, you should read the discussion of the complete sentence on pages 91-106. Study the following examples:

*Wrong:* Some persons never know what true happiness is because they go to extremes. Either too much or too little play.

*Right:* Some persons never know true happiness because they go to extremes. They play too little or too much.

*Wrong:* In fact, I had been happy for five years. A greater happiness than I had dreamed of when I had been taking courses in preparation for my work.

*Right:* In fact, for five years I had experienced a greater happiness than I had imagined possible during the time I had been taking courses in preparation for my work.

**Sn 1c. Do not write compound sentences in which the ideas are not closely related.**

If you are referred to this section, read also section Sn 2. A sentence may lack unity because the thoughts in it have no possible relation to each other, but it may also lack unity because the thoughts *seem* unrelated. The following examples will make this point clear:

*Wrong:* The book is interesting, and O. Henry wrote stories about life in New York City. (The two clauses are entirely unrelated. If the writer meant to say, "I found the book interesting because I like stories about life in New York City," nothing in the sentence justifies that interpretation.)

*Wrong:* Her eyes were bright and snapping, but much to my amusement she wore earrings. (Whatever the relation between eyes and earrings, the reader does not see it.)

*Wrong:* The senior high school has about three hundred students, and many of them are from the rural districts. (The trouble here is that the indicated relationship between the two clauses is not the true one. The second clause is not as important as the first. It merely adds a subordinate detail to the first clause.)

*Right:* The senior high school has about three hundred students, most of them from the rural districts.

**Sn 1d. Do not include in a sentence details which are unrelated to the central thought.**

*Wrong:* Three days later, after the hailstorm had ruined Mr. Pepper's oats, my sister and I began putting up the apricot preserves. (The hailstorm and Mr. Pepper's oats bear no visible relation to the main thought of the sentence.)

*Wrong:* I later discovered that she had a mania for earrings and bright fingernail polish, both of which I detest, because my mother had once told me that only fallen women used gaudy ornaments and bright paint, but everyone to his own taste.

The cure for this sort of sentence is excision of what seems irrelevant. Without the help of the context it is difficult to decide what the writer had in mind. The following revisions may indicate the method:

*Better:* Three days later my sister and I began putting up apricot preserves.

Later I discovered that she had a mania for earrings and bright fingernail polish. Both of these I detest, because my mother had once told me that only fallen women used gaudy ornaments and bright paint.

**Sn 1e. Do not obscure the unity of a sentence by introducing into it too many details.**

*Wrong:* The railroads help the present industries, which are largely lumbering and farming, although many of the smaller lumber mills on the coast have been shut down because of labor troubles.

Observe this sentence, which was written in the days when giants walked the earth:

"That posterity may not be deceived, by the prosperous wickedness of these times, into an opinion that less than a general combination and universal apostasy in the whole nation from their religion and allegiance, could, in so short a time, have produced such a total and prodigious alteration and confusion over the whole kingdom; and so the memory of these few, who, out of duty and conscience, have opposed and resisted that torrent which hath overwhelmed them may lose the recompense due to their virtue, and, having undergone the injuries and reproaches of this, may not find a vindication in a better, age; it will be not unuseful, (at least to the curiosity if not to the conscience of men,) to present to the world a full and clear narration of the grounds, circumstances, and artifices of this rebellion, not only from the time since the flame hath been visible in a civil war, but, looking farther back, from those former passages, accidents, and actions, by which the seed-plots were made and framed from whence these mischiefs have successively grown to the height they are now at."—Clarendon's *History of the Rebellion*.

## Sn 2

### FAULTY CO-ORDINATION

#### **Sn 2a. Do not join a series of loose, straggling sentences. Break them up into compact units.**

A long sentence is as good as a short sentence—if it knows where it is going. The long sentence is bad if, instead of marching straight ahead, it sprawls all over the page. Break up the offending sentence: subordinate the parts that are of lesser importance; make separate sentences out of the parts that express independent ideas.

Since an error in co-ordination is also an error in subordination—and frequently an error in the use of connectives—read also sections Sn 3 and Sn 4, which deal with subordination, and Gr 8, which deals with the proper use of conjunctions.

*Poor:* We were discussing various subjects, and he told me he had just been in an accident, but he didn't stop to turn in the report to the police; so I stopped to buy some pastry at a grocery store and he drove to the police station.

*Better:* In the course of the conversation he told me he had just been in an accident, which he hadn't stopped to report to the police. He drove to the police station while I stopped to buy some pastry at a grocery store.

*Poor:* She had so much fun playing, however, that she did not want to come home until she got so sleepy that she could not stand it any longer and she would not tell our neighbor what she was supposed to do because she was afraid that she would have to come home sooner.

*Better:* She had so much fun playing, however, that she refused to come home until she was too sleepy to bear it. She did not tell our neighbor what she was supposed to do, fearing that she would be sent home sooner.

*Poor:* We tried to put on some other play, but the mothers were always too busy to come, so we gave up the idea, and the boys decided to go fishing.

*Better:* Later we tried to put on another play. We gave up the idea, however, because our mothers were always too busy to come. The boys then turned their interests from the-  
atricals to fishing.

*Poor:* The railroads help the present industries, and there are a number of desirable industrial sites available, and materials are easy to get; there is plenty of room for any expansion that might come in the future.

*Better:* The railroads help the present industries. For the future, expansion is possible because of the availability of desirable industrial sites and the ease in getting raw materials.

#### **Sn 2b. Do not co-ordinate elements which are not co-ordinate in thought.**

You must have discovered by this time that these rules overlap. That fact is

of less consequence than that you understand what a well-built sentence is. It is worth while to repeat a rule if the repetition will help you to build better sentences.

A long, sprawling sentence may need breaking up or it may need subordination. But a fairly short sentence may be incorrectly co-ordinated.

*Poor:* The sun was near the horizon and it was getting late.

*Better:* The sinking sun indicated the lateness of the hour.

*Poor:* The mate called, and the members of the crew came in a hurry to his call.

*Better:* The members of the crew came hurrying to the mate's call.

*Poor:* She realized that she was not especially pretty, so she refused to be in the picture.

*Better:* As she realized her lack of beauty, she refused to be in the picture.

*Poor:* His possessions he took with him, and they consisted of an old battered Ford, a wife and six children, and two goats.

*Better:* His possessions, consisting of an old battered Ford, a wife and six children, and two goats, he took with him.

*Poor:* My roommate is six feet tall, and he plays center on the freshman basketball team.

*Better:* My roommate, who is six feet tall, plays center on the freshman basketball team.

## Sn 2c. Do not destroy the unity of a compound sentence by using the wrong connective.

This rule is a caution against the overuse of *and* in compound sentences. You know that *and*, *but*, *for*, *or*, and *nor* are co-ordinating conjunctions. But do you know that the following may also be used to introduce co-ordinate clauses?

Co-ordinating connectives: *both . . . and*, *neither . . . nor*, *either . . . or*, *not only . . . but also*, *as*, *moreover*, *likewise*, *indeed*, *even*, *still more*, *then*, *on the other hand*, *at least*, *else*, *yet*, *only*, *on the contrary*, *conversely*, *and yet*, *but then*, *none the less*, *meanwhile*, *in the meantime*, *that is*, *that is to say*, *for instance*, *for example*.

You should also remember that in present-day writing most of these connective links are ordinarily placed not at the beginning of a clause but somewhere within it. For a discussion of the correct punctuation of sentences of this sort, read section P 3, pages 175-176.

*Poor:* Mother went to talk with the judge, and she did not succeed in changing his opinion.

*Better:* Mother went to talk with the judge, but she did not succeed in changing his opinion.

*Poor:* George squeezed the trigger as he had been instructed, and he had forgotten to slip the safety catch.

*Better:* George squeezed the trigger as he had been instructed, only he had forgotten to slip the safety catch.

*Poor:* My uncle is always in debt, and he never worries.

*Better:* My uncle is always in debt, and yet he never worries.



Name J. Williams

Score \_\_\_\_\_

## FAULTY CO-ORDINATION

DIRECTIONS: Indicate how the underlined co-ordinate clause should be subordinated by writing before the sentence one or more of the following numbers:

1. by using a "who" clause
2. by using an "as" clause
3. by using an "although" clause
4. by using an "if" clause
5. by using an "after" clause
6. by using a "because" clause

- 2 1. I had never seen the ocean, so I was prepared to enjoy every minute of my vacation.
- 1 2. The natives inhabit the interior of the island, and they are shy and suspicious of strangers.
- 3 3. Bill Tucker is nearing sixty, but his hair is still black, and he stands firmly erect.
- 2 4. We approach the doors of the house, and we see that they are made of highly polished oak.
- 6 1 5. My father is a self-made man, and he does not believe in a college education for me.
- 1 6. Mr. Jeffries is a tall and powerful man, and he looks as if he had played football in his youth.
- 6 2 7. He enjoyed sports very much, and he was bitterly disappointed not to be able to play on any of the college teams.
- 5 8. First we attended the reception, and then we took part in the real event of the evening, the banquet.
- 3 9. We were frightened at the thunderstorm passing right above us, but we continued working with our father, who had seen many worse storms than this one.
- 6 2 10. The opinions of the majority were against Columbus, so he had trouble financing his expedition.
- \_\_\_\_\_ 11. But Jonas had seen the smoke of the signal fire, and he was the first one to return.
- 6 2 12. Dusk was falling, so I took enough time to reach back to switch on my lamp.
- \_\_\_\_\_ 13. We wrote several letters; then we started to work our algebra problems.
- \_\_\_\_\_ 14. The rain had stopped and we hurried outside and into the car.

Name \_\_\_\_\_

Score \_\_\_\_\_

## FAULTY CO-ORDINATION

DIRECTIONS: Indicate the method of subordinating the underlined co-ordinate clauses by writing at the left one of the following numbers. If two clauses are underlined, use a number for each one.

1. by using a "who" or "which" clause
2. by using an "although" clause
3. by using an "after" clause
4. by using a "when" clause
5. by using a "since" clause

- 3 1. First I pulverized the soil to a depth of four inches. Then I scattered the seed over the surface.
- 2 2. It is not a good idea to choose an irregular or rugged piece of land for one's first map, but through my own ignorance I chose the most difficult section in the vicinity.
- 3, 1 3. I decided upon the ground to be mapped. Then I proceeded to lay out the border. This happened to be a series of roads that entirely surrounded the land.
- 2 4. It was almost impossible for me to measure the course of the ditches and creeks; so I merely sketched them in as they appeared to me.
- 3 5. I needed the money, but I gained little more than experience from my summer's work.
- 1 6. First I would change the date in the rubber stamp. This stamp was used to mark the paid gas bills. Then I would sweep the floors and dust the shelves.
- 1 7. Then Fred brought out his concertina. This was soon the center of attraction.
- 3 8. The first thing that Helen did was to drag her guitar from the corner near her bed. Then she propped herself with pillows on the window seat.
- 4 9. Last summer I was visiting my cousin at Wallowa Lake. There I saw a strange accident. It might have easily resulted in death.
- 1 10. A young boy had a motor boat of his own that he ran on the lake. This boy seemed to be a stranger.
- 5 11. The boat was about two hundred yards from the shore; so it made it quite a swim for the boy before he could reach shore.
- 3 12. First you cut a notch in the bent branch. Then you cover it with earth and peg it down.

## FAULTY SUBORDINATION

**Sn 3a. Do not subordinate the principal thought of the sentence.**

The most important, or the most striking, or the most interesting idea should be given prominence in a sentence. The grammatical structure of a sentence indicates the value you give to an idea. If an idea is important, put it in the main clause.

*Wrong:* I was walking down Central Avenue when I saw three masked men rush out of the First National Bank building. (The important idea is the fact that he saw the men, not that he was walking.)

*Right:* As I was walking down Central Avenue, I saw three masked men rush out of the First National Bank building.

*Wrong:* We were putting away our tools when the scout reported that another fire had broken out on the other side of Black Mountain.

*Right:* Just as we were putting away our tools, the scout reported that another fire had broken out on the other side of Black Mountain.

*Wrong:* The man shouted a second time although no one answered him.

*Right:* Although the man shouted a second time, no one answered him.

**Sn 3b. Do not use the wrong subordinating connective.**

A list of subordinating connectives may help you to write better sentences: *although, as if, as, as long as, as often as, as soon as, as though, because, before, but that, even if, every time that, except, for, how, however, if, in that, inasmuch as, in case that, in order that, just as, no matter how, now that, on condition that, provided that, seeing that, since, so that, that, though, till, until, unless, when, whence, whenever, whereas, where, wherever, wherefore, whether, while, why.*

The following are some of the worst offenders

*Wrong:* A touchdown counts six points *while* a field goal counts only three points.

*Right:* A touchdown counts six points *whereas* a field goal counts only three points.

*Wrong:* *While* he is the oldest son, he will not inherit his father's estate.

*Right:* *Although* he is the oldest son, he will not inherit his father's estate.

*Wrong:* He walked *like* he was tired.

*Right:* He walked *as if* he were tired.

*Wrong:* He didn't know *as* it was worth the effort.

*Right:* He didn't know *whether* it was worth the effort.

*Wrong:* The *reason* for his poverty *is because* the drouth destroyed his crops.

*Right:* He is poor because the drouth destroyed his crops.

## OVERLOADED SENTENCES

**Sn 4a. Do not overload your sentences with details.**

A writer may violate sentence unity by putting either too little or too much into a sentence. A stringy or overloaded sentence has more than a good sentence should carry. Improve it by breaking it up into logical units.

Here are several examples:

*Poor:* The reason I think it would be nice to be able to converse with people older and younger than I is because I could learn much from talking with people who have had many more experiences than I have, also I could learn how they feel towards things as they are today, and they would benefit by learning how young people of today think and react to certain problems.

There are the Smiths, I am afraid they will not have a happy Christmas, since Mr. Smith has not had any work to do for the last three months, let us give them a box just filled with goodies, candied fruit, cake, nuts, and toys for each of the children, and also a pair of mittens for Tommy because he has not any, also a Christmas tree which they wouldn't have.

Silas Gray did not like to have me swim in this place because it frightened all the fish away, and so one day Homer Gray, Silas Gray's son, came to my father and told him that somebody was swimming in their fish hole and that he wished that they would stop it.

Home is an ideal place to voice our ideas and in turn get other people's viewpoints on various phases of the circumstances of the day; hence a general feeling of fellowship is found at home.

Now let us try to see what the authors of these sentences actually meant to say:

*Better:* I wish that I could converse with people who are not of my age. In talking with older people I could learn much from hearing about their experiences. There would also be an exchange of opinions. I would learn how they felt about my generation; they would learn what young people thought about contemporary problems.

There are the Smiths, for instance. They will not have a happy Christmas, since Mr. Smith has been out of work for three months. Let us give them a box filled with good things—candied fruit, cake, nuts, toys for each of the children, and a pair of mittens for Tommy. Let us also give the whole family a Christmas tree, which they could not afford to get for themselves.

Silas Gray objected to my swimming in his fish pond, because it frightened the fish away. One day Homer, his son, came to my father to protest.

Home is a place where the members of the family may gossip and exchange opinions.



# Sn 3 (Ex. 110)

Name John Wilson

Score \_\_\_\_\_

## SUBORDINATION

DIRECTIONS: Reduce each of the italicized subordinate clauses to a prepositional phrase. Write the phrase in the space before the sentence.

Example:

\_\_\_\_\_ with the green hat

The girl *who wore the green hat* smiled at him.

1. A compound sentence is a sentence *which contains more than one independent clause*.
2. *After Philip had left*, we started a game of contract.
3. *While we were away*, the weeds in our garden grew luxuriantly.
4. Please bring me the dictionary *which is lying on the table*.
5. Better ask the man *who is inside the cage*.
6. The boy *who was in the back of the room* raised his hand.
7. *While the game was going on*, I did not feel the pain in my shoulder.
8. We went to the Green Lantern *after the game had been finished*.
9. My brother slept *all the time that the concert was going on*.
10. *As soon as they heard the sound of the whistle*, the men dropped their tools.
11. *If you will give me permission*, I should like to try selling these brushes.
12. We stopped *where the trails intersected*.
13. *As he was confused*, he spoke too fast and mumbled his words.
14. *Although she was very young*, she made an enviable record at the school of music.

Name \_\_\_\_\_

Score \_\_\_\_\_

## SUBORDINATION

DIRECTIONS: Reduce each of the italicized subordinate clauses to a verbal phrase. Write the phrase in the space before the sentence.

Example:

Having listened for a few minutes

*After we had listened for a few minutes,* we cautiously moved in the direction of the sound.

1. *As we worked hard all day,* we were able to get the last load of hay in by seven o'clock.
2. *Since I had not read the chapter,* I did not know what to answer.
3. I took the job *so that I might earn my fare back home.*
4. Harry stopped to speak to a man *who was lying on a park bench.*
5. *Because we had started early,* we were able to cross the desert while it was still cool.
6. *As I was a stranger in the city,* I asked a policeman to direct me to the university campus.
7. We bought a paper *so that we might learn the score of the game.*
8. We almost collided with a small boy *who was carrying two large bags.*
9. He got a ride with a man *who was driving to Los Angeles.*
10. She took a book *which she could read on the train.*
11. He was warned *that he should not repeat the story.*
12. They have often talked about *whether they should go to college.*
13. We shall be too late to catch the train *which leaves at seven.*
14. *As my mother was ill,* I left college in March.

# Sn 3 (Ex. 112)

Name \_\_\_\_\_

Score \_\_\_\_\_

## FAULTY SUBORDINATION

DIRECTIONS: In the following sentences underline the incorrect subordinating connective and write the correct one in the space before the sentence.

- \_\_\_\_\_ 1. At the end of the hour he looked like he had been through a meat grinder.
- \_\_\_\_\_ 2. While none of us wanted to play contract, we said that we would be delighted to play with her.
- \_\_\_\_\_ 3. A ballad is a story in verse while a lyric is a song.
- \_\_\_\_\_ 4. I stayed in a fraternity house like most freshmen do during the first week.
- \_\_\_\_\_ 5. From our NBC booth it looked like both teams were off side.
- \_\_\_\_\_ 6. Just because a student is a failure in college is no reason why he is to be a failure his entire life.
- \_\_\_\_\_ 7. "We can't have another piece," she suggested, "without you take one too."
- \_\_\_\_\_ 8. My mother suggested Princeton for me while my father insisted on Yale.
- \_\_\_\_\_ 9. It seemed like the minister would never stop talking.
- that \_\_\_\_\_ 10. The reason for my tardiness is because I had to help Mother wash the dishes.
- \_\_\_\_\_ 11. While I don't care much for poetry, I took the course because I like the instructor.
- \_\_\_\_\_ 12. I see where our football coach has resigned.
- \_\_\_\_\_ 13. He stacked the hay just like my father told him.
- \_\_\_\_\_ 14. I do not know as how Mother likes him very much.
- \_\_\_\_\_ 15. One of my brothers is tall and thin while the other is short and fat.

Name \_\_\_\_\_

Score \_\_\_\_\_

## OVERLOADED SENTENCES

DIRECTIONS: Rewrite each of the following sentences. Try to express each idea in the simplest possible form.

1. Many years ago the Modoc war was fought between the Indians and Captain Applegate, who is still living and often gives a speech at the lava beds, which are only a few miles from Tule Lake, and he tells them the story of the war.
2. The mildness of the climate on these favored shores is very remarkable and is unfailingly exempt from those unfortunate extremes of heat and cold which plague other portions of this continent not able to enjoy four temperate seasons.
3. In time the widely renowned Snyder House was built, a plain and substantial hotel noted for its hospitality and excellent accommodations, particularly for those originating in the culinary department, and for its large and ample sitting room with its snapping fireplace and its air of warmth and pleasantness.
4. It was Timothy Graves who, though not endowed with worldly goods but stored with perseverance and frugality, pierced these rocky hills with subterranean passages and brought forth that hidden treasure without which the wheels of industry now could not make a single turn.
5. The tourist found the blue waters of a magnificent ocean rolling its mighty billows against a golden shore, backed by lofty mountains, that sent gushing down their sides and canyons beautiful rivers that formed valleys of untold grandeur and fertility, leaving the impression of a picturesque locality on his mind.



## CHOPPY STYLE

**Sn 5a. Avoid expressing in short, choppy, co-ordinate sentences a group of ideas subordinately related to each other.**

If you are referred to this section, read also sections Sn 1, 2, 3, and 4. A choppy style may be caused by an inability to subordinate or by a desire to give the writing an air of tenseness and urgency. Used consciously to produce an effect of fast action, it may be good. When it is the result of ignorance it is invariably bad. Let us analyze a sample:

*Choppy:* The rain was pouring down. Flashes of lightning lighted up the sky. The wind was howling outside the box car. The rain was beating against the side of the car. Water ran across the floor of the car. The door was open. I was huddled in one corner. I was too sleepy to stand, too cold to talk. My partner kept jumping on the floor. He was cold. I wished he would stop. The noise made me shiver. Far off a whistle shrieked. The westbound was entering the yards. Bob, my partner, said, "Let's go." I was up in a hurry. I grabbed my pack. I stumbled to the door. A gust of wind and rain made me hesitate. Bob's image faded out of sight. The rails were gleaming in the rain. Cold, shining steel. I jumped out of the car. The jolt hurt. My muscles were cold. My pack was heavy. I stumbled over the rails. Cursing and wishing I'd never left home.

Now we must admit that the short sentences do produce an effect of speed and action. The device, however, is overused. Too many short sentences produce monotony, not excitement. Let us see what happens when the selection is rewritten:

*Revised:* Through the downpour of rain, spurts of lightning stabbed the gloom and lit up the empty box car in which we were hiding. The storm beat against the car and whirled in gusts of spray through the open door. I was huddled in one corner, too sleepy to stand, too cold to talk. My partner, as cold as I, kept jumping up and down on the floor. I wished he would stop. The noise made me shiver. Far off a whistle shrieked, the signal of the westbound entering the yards. "Let's go!" shouted Bob, my partner, and leaped for the door. Up in a hurry, I grabbed my pack and stumbled after him. As I hesitated, cowering before the wind and rain, Bob's image faded out of sight. I saw the rails gleaming—cold, shining steel. I jumped. The jolt hurt me. My muscles were cold and my pack was heavy. I stumbled over the rails after Bob, cursing and wishing I had never left home.

*Choppy:* The end of summer arrived. All vacationists were going home. I found that I had saved enough money to start to college.

*Revised:* At the end of summer, when all vacationists were going home, I found that I had saved enough money to start to college.

## WORDS LEFT OUT

**Sn 6a. Do not leave out words which are necessary for clearness.**

*Wrong:* Nights instead of sleeping she would talk or whistle some popular tune.

*Better:* At night, instead of sleeping she would talk or whistle some popular tune.

*Wrong:* After a month of English composition, I learned to have a beginning, a middle, and an end.

*Better:* After studying English composition for a month, I learned to organize my themes so that they had a beginning, a middle, and an end.

*Wrong:* Boys may think that good manners, neatness, and promptness are only trivial things to be considered a good "date."

*Better:* Boys may think that good manners, neatness, and promptness are not important qualities in a girl if she is to be considered a good "date."

*Wrong:* You are told that there are three Bob Smiths and would you please describe him.

*Better:* You are told that as there are three Bob Smiths you will have to describe the one that you want.

*Poor:* I forgot my mother had gone to a bridge party.

*Better:* I forgot that my mother had gone to a bridge party.

**Sn 6b. Do not use a noun or verb in a double capacity.**

*Wrong:* Wars have and will *be fought* over this same question.

*Right:* Wars have been fought and will be fought over this same question.

*Wrong:* I never have and never will *cheat* in an examination.

*Right:* I never have cheated and never will cheat in an examination.

*Right:* I never have cheated in an examination and I never will cheat in one.

*Wrong:* Gray is one of the best if not the best *quarterback* in the conference.

*Right:* Gray is one of the best quarterbacks in the conference, if not the best.

**Sn 6c. In formal writing avoid the exclamatory *so*, *such*, or *too*. Complete the thought, or use some intensifier like *very*, *certainly*, *surely*, *exceedingly*, *extremely*, and so forth, in place of *so*, *such*, and *too*.**

*Poor:* The lecture was so interesting.

*Better:* The lecture was very (exceedingly, extremely) interesting.

*Poor:* The work was so hard today.

*Better:* The work was so hard today that I am worn out.

**Sn 6d. Do not leave out any part of an idiomatic expression.**

*Wrong:* Students will not have respect or faith in a teacher who breaks his promises.

*Right:* Students will not have respect for or faith in a teacher who breaks his promises.

## Sn 7

### COMPARISONS

#### Sn 7a. Avoid an ambiguous or misleading comparison. Use enough words to make the comparison absolutely clear.

*Wrong:* I admire Hoover more than Landon.

*Clear:* I admire Hoover more than I admire Landon.

*Clear:* I admire Hoover more than Landon admires him.

*Wrong:* The story that you just read is closer to the original than my story.

*Clear:* The story that you just read is closer to the original than it is to my story.

*Clear:* The story that you just read is closer to the original than my story is.

*Wrong:* Mother likes me better than Father.

*Clear:* Mother likes me better than she does Father.

*Clear:* Mother likes me better than Father does.

#### Sn 7b. Do not omit *that of*, *those of*, *any*, or *one* from the second member of the comparison when those words are necessary to make the comparison logical and clear.

*Wrong:* Her voice is as strong as an opera singer.

*Right:* Her voice is as strong as *that of* an opera singer.

*Wrong:* A good grade in my major course is more desirable than physical education or military training.

*Right:* A good grade in my major course is more desirable than *one* in physical education or military training.

*Wrong:* Life in a fraternity house is different from home.

*Right:* Life in a fraternity house is different *from that* at home.

*Wrong:* The opportunities in medicine are greater than engineering.

*Right:* The opportunities in medicine are greater *than those* in engineering.

#### Sn 7c. Do not omit *than* or *as* in a double comparison.

*Wrong:* Our team is as heavy, if not heavier than the Oregon team.

*Right:* Our team is as heavy as, if not heavier than, the Oregon team.

*Better:* Our team is as heavy as the Oregon team, if not heavier.

*Wrong:* Howard is a better student but not so clever as his brother.

*Right:* Howard is a better student than his brother but not so clever.

*Wrong:* Carolyn is taller but not as old as Betty Sue.

*Right:* Carolyn is taller than Betty Sue, but not as old.

#### Sn 7d. In comparing two members of the same class, do not leave out other after *than* or *as*.

*Wrong:* Bartlett, the left tackle, is heavier than any member of the team. (If this were true, he would be heavier than himself.)

*Right:* Bartlett, the left tackle, is heavier than any *other* member of the team.

*Wrong:* Joanna is as pretty as any girl in her sorority house.

*Right:* Joanna is as pretty as any *other* girl in her sorority house.

*Wrong:* I enjoy Mark Twain more than any American author.

*Right:* I enjoy Mark Twain more than any *other* American author.

**Sn 7e. In pointing out the superlative member of a class or group, do not use any or other; use all.**

*Wrong:* I like this variety the best of any that I have grown.

*Right:* I like this variety the best of *all* that I have grown.

*Right:* I like this variety better than any other variety that I have grown. (Notice that this is comparative, not superlative.)

*Wrong:* *African Intrigue* is the most interesting of any book of adventure that I have read.

*Right:* *African Intrigue* is the most interesting of *all* the books of adventure that I have read.

*Wrong:* Portland is the largest of any other city in Oregon.

*Right:* Portland is the largest of *all* the cities in Oregon.

*Right:* Portland is larger than any other city in Oregon.

*Right:* Portland is the largest city in Oregon.

**Sn 7f. Use the comparative when referring to two objects and the superlative when referring to more than two objects.**

*Wrong:* Which is tallest, you or Helen?

*Right:* Which is taller, you or Helen?

*Wrong:* She is the prettiest of the twins.

*Right:* She is the prettier of the twins.

*Wrong:* Among the seven brothers Philip was always the more aggressive.

*Right:* Among the seven brothers Philip was always the most aggressive.

**Sn 7g. Do not use a noun in both the singular and plural senses. (See also Sn 6b.)**

*Wrong:* He is one of the richest, if not the richest man in the country.

*Right:* He is one of the richest men, if not the richest man in the country.

*Better:* He is one of the richest men in the country, if not the richest.



Name \_\_\_\_\_

Score

WORDS LEFT OUT

**DIRECTIONS:** In each of the following sentences place a ✓ where words necessary for clearness have been omitted and copy the supplied word or words in the proper space at the left.

*Example:*

The story of

✓ *Gone With the Wind* takes place in the South.

1. The following year I moved to Portland and started a new high school.

2. Purgatory is where souls are purified before they are admitted to Heaven.

3. My idea of a good teacher is a person from whom one can really learn something.

4. Customers have neither respect nor faith in a merchant who cheats.

5. Evenings we usually go to a skating rink.

6. We tried a different road from which we usually took.

7. Jeremy is the champion pie eater of United States.

8. His sophomore year he made the first team.

9. I saw my sister was getting out the picnic things.

10. Some places the road was blocked by slides.

11. Then I remembered Bill was a fraternity man.

12. Bitter arguments have and will arise in any group of boys.

13. I never have and never will understand geometry.

14. This is the most interesting book.

15. He seemed interested and thrilled by the performance.

16. Her clothes were put away and bed made.

17. Boys put more money into pin-ball machines than girls.

Name J. M. Collins

Score \_\_\_\_\_

## COMPARISONS

DIRECTIONS: In the following sentences underline every incorrect expression and write the correction in the proper space at the left.

all thethatasthoseshe admiresotherthe climb upasallbetter thanthose ofthat ofotherolder

1. Graham wrote the best critical essay of any student in the class.

2. He uses a vocabulary that is larger than the average college student.

3. Jennings is as good, if not better, than Chandler.

4. The activities of Freshman Week are more important than any single week in the freshman year.

5. She admires Roosevelt more than Hoover.

6. Texas is larger than any state in the union.

7. The climb up Mount Hood is easier than Mount Rainier.

8. Marion is as heavy, if not heavier, than Betty.

9. Children have the most imaginative minds of anyone that I have ever seen.

10. Jimmy Mattern, American flyer whose twin-motored plane has the greatest range of any of the available aircraft, studied maps while waiting for the weather to break.

11. I like the Countess Vandall the best of any rose that I have ever grown.

12. His shoulders are as big as a prizefighter.

13. The poetry of Amy Lowell is very different from Sandburg.

14. I enjoy football more than any athletic game.

15. Which of the two brothers is the oldest?

## AWKWARDNESS AND OBSCURITY

**C1 1a. Do not write sentences that are awkward, obscure, or difficult to understand.**

A sentence should be clear to the reader on the first reading. The reader should not be forced to guess what the writer intended to say. Here are a few examples of confused writing:

*Bad:* At the moment of his death, the Prince of Wales became king, although many formalities must be gone through with.

Still half asleep and unconscious of what I was doing, I applied the make-up on the left-hand side of the table, which happened to be the kind used for evening wear.

By knowing what has happened thousands of years ago forms a background on which to have opinions.

Cautiously we drove past two rather old looking buildings and up to the large building which beheld another street which was not through.

The subject of classifying what I think is an ideal roommate should be written to an unlimited length if one was to take every point in doing so.

Even though he is able to memorize a textbook, if asked some question not answerable in them and which requires much thought, the student will be at a standstill.

You can see that awkwardness and obscurity may be caused by bad grammar, or by poor arrangement of words or phrases, or by vague reference, or by inability to think straight, or by failure to choose the right word, or—and this is probably too often true—by all of these faults combined. An awkward and confused sentence should be rewritten completely. Here are the same sentences after they have been rewritten:

*Clear:* At the moment of the King's death, his son, the Prince of Wales, becomes king. Actually, however, the new king must go through a number of formalities before he becomes the legal ruler.

Still half asleep and not realizing what I was doing, I applied the make-up from the jar standing on the left-hand side of the table. This make-up was the kind used for evening wear.

A knowledge of what has happened thousands of years ago forms the basis on which a person builds his judgment of the present.

Past two rather old buildings we drove cautiously up to the large building, only to find again that this also faced a dead-end street.

Were I to enumerate every quality of an ideal roommate, I should write an essay much longer than I have space for.

A student who can do no more than memorize a textbook will be puzzled when he is asked a question that requires original thinking.

## MIXED CONSTRUCTIONS

### CI 2a. Avoid an illogical shift from one construction to another.

*Wrong:* The reason why he was not recognized is because he wore a mask.

*Right:* The reason why he was not recognized is that he wore a mask.

*Right:* He was not recognized because he wore a mask.

*Wrong:* The cause of his failure was due to his laziness.

*Right:* The cause of his failure was his laziness.

*Right:* His failure was due to his laziness.

*Wrong:* He was a man of about forty years of age.

*Right:* He was a man of about forty.

*Right:* He was about forty years of age.

*Wrong:* I could not help but laugh at him.

*Right:* I could not help laughing at him.

### CI 2b. Avoid unintentional humor or absurdity in serious writing.

*Poor:* There are some girls who really cannot afford to live in a sorority house but who would rather have it known that she belongs to a sorority and do without other things like food and clothes.

*Better:* Some girls who cannot afford to live in a sorority house prize the distinction of being sorority girls more than they value sufficient food or proper clothes.

*Or:* To some girls who cannot afford to live in a sorority house the honor of belonging to a sorority means more than sufficient food or proper clothes.

*Poor:* The mother dog feeds them, pulls them out of old shoes, washes them by licking their fur and other traits of a loving mother.

*Better:* The mother dog feeds them, pulls them out of old shoes, washes them by licking their fur, and exhibits other traits of a loving mother.

*Poor:* Freshmen have to stay off the grass, balance some green material on their heads, and several other things too numerous to mention.

*Better:* Freshmen must keep off the grass, balance some green object on their heads, and do other things too numerous to mention.

### CI 2c. Avoid mixed figures of speech.

*Poor:* A bookworm dabbling at a little play is like a butcher performing an appendectomy on a human. (Try to visualize a "bookworm dabbling at play.")

His face is large and round like a tomato, but covered with a thick white hide. (A thick hide, especially white, on a tomato?)

Perhaps my English is not of the highest degree, but in time I may be able to smooth some of the rough points out. ("Rough points" on a "degree"?)



Name J. W. Collins

Score                     

# AWKWARDNESS AND OBSCURITY

DIRECTIONS: The following sentences are awkward and obscure. Rewrite each one in the space provided.

1. I have never had a logical viewpoint of a college education.  
I have never had a logical viewpoint in regard to a college education.
2. The tall and very slender figure of Miss Nina Hamilton, the temperamental musician, was looking at me.  
The tall and slender Miss Nina Hamilton, the temperamental musician, was staring at me.
3. A college girl must change her manners to a broader point of view and be willing to give as well as take.  
A college girl must change to a broader point of view and be willing to give as well as take.
4. The music consisted of those in camp who could play any kind of instrument.  
The orchestra consisted of those who could play any kind of instrument.
5. Nail painting originated in China three thousand years ago and has been indulged in ever since by Cleopatra and other fine ladies.  
Nail painting originated in China three thousand years ago, and has since been indulged in by Cleopatra and other fine ladies.
6. The announcement was made in the form of small books with the couple's pictures inside accompanied by cakes and coffee.  
The announcement, accompanied by cakes and coffee, was made in the form of small books with the couple's pictures inside.
7. Chief of Police Charles Daring issued a request to business firms of the city to be more careful about locking doors and windows, quite a few of which have been discovered by policemen on their beats lately.  
Chief of Police Charles Daring issued, to business firms of the city, a request to be more careful about locking doors and windows, quite a few of which had been discovered open by policemen lately.

AWKWARDNESS AND OBSCURITY CI 1 (Ex. 116, *Continued*)

8. We passed on to the next pond, which contained the most grotesque fish I have ever seen and still be called a goldfish.  
We passed on to the next pond, which contained the most grotesque fish, that could still be called a goldfish, that I have ever seen.
9. Anything attending as many social groups as the conventional hearth is, is surely worth while.  
Anything that attends as many social groups as the hearth does is surely worth while.
10. Southern people are very honorable, in fact they are above the average in my estimation. *In my estimation, Southern people are more honorable than the average.*
11. The rouge comes next, placing it on the upper part of the cheek and not too much. *The rouge comes next, placing not too much on the upper part of the cheek.*
12. Only three short blocks and I had remembered it as a long distance, as I struggled along helping push the two-wheeled cart for my grandfather probably more in the way than helping, but in my way I was helping to get the mail through on time. *It was only three short blocks, but, in helping to get the mail through on time, it had seemed a long distance, as I pushed the two-wheeled cart for my grandfather.*
13. If he places someone in embarrassment, or if someone is placed in distressing embarrassment when he is in their presence, I won't want to break out in hilarious laughter. *I won't want to break out in laughter if, while he is in their presence, someone is placed in distressing embarrassment.*
14. We didn't do anything on this vacation but transfer our working and playing of one's home to the woods, but as it was the first, it will be remembered always. *We did nothing on this vacation but transfer our work and play from home to the woods, but as it was our first, it will be remembered always.*

PROPER ARRANGEMENT

**CI 3a. Place adverbs near the words they should modify. Avoid placing them near other words they might be taken to modify.**

*Wrong:* We only read the first chapter.

*Right:* We read only the first chapter.

*Wrong:* I nearly saved a hundred dollars last month.

*Right:* I saved nearly a hundred dollars last month.

*Wrong:* We almost overheard the entire argument.

*Right:* We overheard almost the entire argument.

**CI 3b. Place phrases, prepositional or participial, near the words they modify.**

*Wrong:* The coach warned me as I charged through the line for the second time.

*Right:* For the second time the coach warned me as I charged through the line.

*Wrong:* Bobby continued teasing the goat with a smirk of satisfaction on his face.

*Right:* With a smirk of satisfaction on his face, Bobby continued teasing the goat.

*Wrong:* An independent woman should cast what people might say to the winds.

*Right:* An independent woman should cast to the winds what people might say.

**CI 3c. Place clauses near the words they modify.**

*Wrong:* After moving several times when my mother was nine years old the family decided to settle on a wheat ranch.

*Right:* After moving several times, the family decided to settle on a wheat ranch when my mother was nine years old.

*Wrong:* For sale: a 1938 Buick by a retired gentleman that has never been driven off the pavement.

*Right:* For sale by a retired gentleman: a 1938 Buick that has never been driven off the pavement.

**CI 3d. Do not place a modifier in such a way that it might be taken to modify either of two words.**

*Wrong:* The person who adapts himself to college life at once becomes a valuable member of the student body.

*Right:* The person who at once adapts himself to college life becomes a valuable member of the student body.

*Wrong:* The English teacher said on the first day of class he would ask us to keep a notebook.

*Right:* On the first day of class the English teacher said he would ask us to keep a notebook.

*Wrong:* I thought all this time you were in Grand Forks.

*Right:* All this time I thought that you were in Grand Forks.

*Right:* I thought you were in Grand Forks all this time.

### CI 3e. Ordinarily do not separate words that belong near each other.

This rule—always modified by the superior rule of common sense—applies to such groups as the infinitive, the verb phrase, subject and verb, verb and object, noun and appositive, noun and adjective modifier.

1. The split infinitive. The rule of common sense in regard to the split infinitive is: "Split the infinitive if you must, but do not do it wantonly or recklessly. If you cannot refrain from sin, you may at least, like the Puritan, sin sadly." See Curme, *Syntax*, pp. 458-467.

*Undesirable:* Are we to ever see you again?

Remember not to carelessly split your infinitives.

She was never able to clearly explain the principles underlying her art.

I want you to thoroughly understand the first step before we take the second.

*Preferred:* Are we ever to see you again?

Remember not to split your infinitives carelessly.

She was never able to explain clearly the principles underlying her art.

I want you to understand the first step thoroughly before we take the second.

2. The parts of a verb phrase.

*Poor:* My uncle had, after much deliberation, decided to give my dog away.

*Better:* After much deliberation, my uncle had decided to give my dog away.

3. Subject and verb.

*Poor:* The traveler, having left word with the landlady to call him at dinner time and not until then, retired.

*Better:* Having left word with his landlady to call him at dinner time and not until then, the traveler retired.

4. Verb and object.

*Poor:* Finally we reached, tired and hungry and covered with mud, our destination.

*Better:* Tired and hungry and covered with mud, we finally reached our destination.

5. Noun and appositive.

*Poor:* He brought the treasure from the attic, a leather-bound volume of great age.

*Better:* From the attic he brought the treasure, a leather-bound volume of great age.

6. Noun and adjective modifier.

*Poor:* The next instant Harriet ran to her mother, white as a sheet and screaming at the top of her voice.

*Better:* The next instant Harriet, white as a sheet and screaming at the top of her voice, ran to her mother.



# Cl 3 (Ex. 117)

Name J. H. Collins

Score \_\_\_\_\_

## PROPER ARRANGEMENT

DIRECTIONS: Underline the word or phrase which is misplaced. Indicate where the misplaced element should be by writing in the proper space:

1. X + the first word of the sentence, if it should come at the beginning
2. The last word + X, if it belongs at the end
3. X between the two words where you would insert it in the sentence

Examples:

stranger X to

1. For some reason I thought it would be easier to ask a stranger to buy a subscription than a friend.

X We

2. We picked a girl who was not afraid to talk for the toastmistress.

X I

1. I first realized that I had a conscience on my fourth birthday.

X I

2. Every day we read of instances in the newspapers of people not using their heads.

X On

3. In the training of a sheep dog it is better to avoid punishing the dog as much as possible.

4. A jeweled cigarette case exhibited particularly caught my fancy.

5. On the third day the weather was as good as could be expected until noon.

6. He does not mind repeating an explanation to a student who is slow in understanding explanations as often as is necessary.

conceal X behind

7. There I stood, trying to conceal behind one of the pillars my flannel pajama-clad figure.

8. As we arrived late, we only heard the quartette and the soprano soloist.

have X hoped

9. I have hoped always to live in a sorority house.

10. A large pear tree stands beside my house in which robins have built a nest.

PROPER ARRANGEMENT Cl 3 (Ex. 117, *Continued*)

- x there
11. There is a strange cat in our basement which I should like to give to someone.
- x there
12. We were so hungry at the end of the day that each of us almost ate a whole lemon pie for dessert.
- x there
13. She reported her husband as missing at the police station.
- for x a
14. However it is not only the young person who is overcome by hero worship but everyone.
- for x a
15. Although I have only known my roommates for a short time, I feel that I have always known them.
- but x he
16. A good teacher should be willing to explain why a comma is used in a certain construction over and over again for the benefit of some earnest but stupid student.
- but x he
17. A good teacher will indeed grade closely; but he will also try to find and help those who want to learn before the time for grades.
- forward x to
18. We might guess how the picture got from where we left it hanging to my room.
- forward x to
19. I wanted to buy it with the money that I was looking forward to earning with great anticipation.
- tomorrow x will
20. They take young men just out of high school usually and teach them many things that men should know.
- tomorrow x will
21. I often wonder what tomorrow will bring and the years that are ahead of me.
- who x fell
22. The class is so large that the student only has a few opportunities to recite during the entire term.
- who x fell
23. The ball was passed to Leyden, who fell receiving the ball on his back.

Name S. M. Williams

Score \_\_\_\_\_

## PROPER ARRANGEMENT

DIRECTIONS: Underline the word or phrase which is misplaced. Indicate where the misplaced element should be placed by writing in the proper space:

1. X + the first word of the sentence, if it should come at the beginning
2. The last word + X, if it belongs at the end
3. X between the two words where you would insert it in the sentence

\_\_\_\_\_

need X ten

1. Everyone in this room has not finished his examination.

\_\_\_\_\_

Lost X Between

2. I only need ten dollars to help me meet all necessary expenses.

\_\_\_\_\_

project X before

3. Either you must pass this examination or leave school.

\_\_\_\_\_

child's X sweater

4. Lost: Between Snell Hall and the Memorial Union, a hand-embroidered lady's silk scarf.

\_\_\_\_\_

story X to

5. Chester bought a leather dog's collar.

\_\_\_\_\_

child's X bracelet

6. I felt so ambitious this morning that I nearly did my entire English project before breakfast.

\_\_\_\_\_

7. Our football coach told us that any boy could become a quarterback who worked hard and used his head at all times.

8. Marion spent the afternoon knitting a red child's sweater.

9. Mr. Kuhne has only been in this country three months.

10. The old gentleman read a story to his child which told of ogres and giants.

11. The gardener glared at the destructive pest with anger in his heart.

12. In the bureau drawer she found a broken child's bracelet.

13. The heavy furniture was made of golden oak which seemed to fill the room.

PROPER ARRANGEMENT CI 3 (Ex. 118, *Continued*)

head X which

14. The swaggering sophomore lifted a paddle above his head which was made of heavy wood.

\_\_\_\_\_

15. The deans passed a regulation in regard to late students at their last meeting.

men X studying

16. You will find more men studying their lessons on Saturday night than women.

\_\_\_\_\_

17. Mortimer neither likes spinach nor carrots.

is X brilliant

18. I like her both because she is brilliant and modest.

\_\_\_\_\_

19. The soap-box orator tried to arouse his indifferent audience, perspiring and gesticulating wildly.

read X books

20. I only read three books this year.

\_\_\_\_\_

21. The lame child was able to walk after three years of trying and to run.

man X was

22. The old man was scraping the rough floors, bent and shaking with age.

\_\_\_\_\_

23. The boy could not answer his mother, hurt by the unfair criticism.

garden X

24. Harold felt so energetic yesterday that he almost weeded the entire garden.

\_\_\_\_\_

25. Most of the students rose to the support of the editors, ardent admirers of courage and independence.

willing X to

26. Everyone is not willing to join the association.

cloak X about

27. Joe, I tell you not to ride your bicycle across the lawn for the last time.

\_\_\_\_\_

28. She threw an evening cloak about her shoulders which she had bought at a bargain sale.

dinner X

29. Would she suspect my unfairness ever?

30. We reached, in spite of numerous delays and much worry, our destination in time for dinner.



# DANGLING MODIFIERS

## CI 4a. Avoid dangling verbal phrases.

A phrase is said to dangle if it is not immediately associated with the word it should modify. In most errors of this type the word to which the phrase should refer is not in the sentence. To correct a dangling modifier, you must supply the necessary word. Occasionally it is better to change the phrase to a clause. Since many phrases are left dangling by a shift in subject or a shift from the active to the passive, it may be well for you to study section CI 7 also.

Notice what happens here:

*Correct:* Looking out the window, I see two robins feeding their young.

*Dangling:* Looking out the window, two robins are feeding their young. (There has been a shift in subject.)

*Correct:* When planting roses I must observe certain rules or the roses will not flourish.

*Dangling:* When planting roses certain rules must be observed or the roses will not flourish. (Notice the shift in subject which produces the dangling modifier.)

*Correct:* Entering the gate, we see the administration building.

*Dangling:* Entering the gate, the administration building is seen. (Notice the shift from active to passive.)

*Wrong:* Never having lived near the ocean, the scene was strange to me. (Who has never lived near the ocean—the scene?)

*Right:* Since I had never lived near the ocean, the scene was strange to me. (The correction is made by changing the phrase to a clause.)

*Wrong:* After arriving home from the beach, the neighbors were invited over for the evening.

*Right:* After arriving home from the beach, we invited the neighbors to spend the evening with us.

*Wrong:* Approaching Seaside, a number of brightly painted cottages greet the eye of the traveler.

*Right:* Approaching Seaside the traveler notices a number of brightly painted cottages.

*Wrong:* To succeed in college, hard work is necessary.

*Right:* To succeed in college, you must work hard.

*Right:* In order to succeed in college, you must work hard.

*Right:* If you wish to succeed in college, you must work hard.

*Wrong:* To appreciate this poem, it must be read aloud.

*Right:* To appreciate this poem, you must read it aloud.

*Right:* If you wish to appreciate this poem, you must read it aloud.

**CI 4b. Do not begin a sentence with a dangling elliptical clause.**

An elliptical clause is one in which some of the words are understood, not expressed. It is not a fault in grammar. However, when the understood subject of the elliptical clause is different from that of the main clause, or when the subject is not understood at all, the clause is left dangling.

*Dangling:* When a child, a rat ran across one of my bare feet. (Who was a child? The rat?)

*Correct:* When I was a child, a rat ran across one of my bare feet. (The understood subject is supplied.)

*Wrong:* While listening to the radio, the toast burned to a crisp.

*Right:* While we were listening to the radio, the toast burned to a crisp.

*Wrong:* When on the bridge a great many more factories can be seen in operation.

*Right:* When we stand on the bridge, we can see many more factories in operation.

**CI 4c. Do not conclude the sentence with a dangling participial phrase of result.**

Correct the error by changing the phrase to a clause, either dependent or independent.

*Wrong:* Lake Louise is fed by melting glaciers, causing the water to have a milky appearance.

*Right:* Lake Louise is fed by melting glaciers. Glacial water has a milky appearance.

*Right:* Water from the melting glaciers that feed Lake Louise gives it a milky appearance.

*Wrong:* I helped my mother wash clothes this morning, thus causing me to miss my English class.

*Right:* I helped my mother wash clothes this morning. That is the cause of my absence from my English class.

*Right:* I missed my English class because I had to help my mother wash clothes this morning.

*Wrong:* I sold my automobile for three hundred dollars, thereby giving me enough money to pay my debts.

*Right:* I sold my automobile for three hundred dollars, enough to pay my debts.

*Right:* The sale of my automobile for three hundred dollars brought me enough money to pay my debts.

You must not confuse a dangling participial phrase with an absolute phrase. An absolute phrase is correctly used. Neither should you assume that every verbal phrase or elliptical clause beginning a sentence is dangling. Notice the following examples of correct use:

*Right:* His theme being written, he leaned back in his chair and reached for a cigarette.

When twelve years old, I entered Lincoln High School.

When tired, I lie down and refuse to talk to anybody.

Name\_\_\_\_\_

Score\_\_\_\_\_

## DANGLING MODIFIERS

DIRECTIONS: In this exercise distinguish between correct and incorrect uses of verbal phrases and elliptical clauses. If a sentence is correct, write C before it. If it contains a dangling element, write W before it.

- \_\_\_\_\_ 1. Entering the bathroom, my wrist watch slipped off and fell to the floor.
- \_\_\_\_\_ 2. When in doubt, I always answer in the negative.
- \_\_\_\_\_ 3. Some of our closest friends are made while being active in social work.
- \_\_\_\_\_ 4. Christmas day is spent quietly at home after going to church in the morning.
- \_\_\_\_\_ 5. After eating a big dinner we spent the evening quietly before the fireplace.
- \_\_\_\_\_ 6. When in doubt, the answer should always be in the negative.
- \_\_\_\_\_ 7. I made some of my best friends while taking part in social work.
- \_\_\_\_\_ 8. While hunting for the morning paper, the toast burns.
- \_\_\_\_\_ 9. To make a garden attractive, it should be planned so that at no season will it entirely lack color.
- \_\_\_\_\_ 10. The sight of the clear, bubbling water was enticing after walking in the blazing sun.
- \_\_\_\_\_ 11. When only six years old, my father died.
- \_\_\_\_\_ 12. While in school, I won a prize for writing a short story.
- \_\_\_\_\_ 13. Though outweighed by ten pounds, he was not outplayed.
- \_\_\_\_\_ 14. In order to do any planting for forest nurseries, seed must first be gathered.
- \_\_\_\_\_ 15. Not knowing one building from another, great difficulty was experienced in finding the right classrooms.
- \_\_\_\_\_ 16. He did the work himself, using materials that he found around the house.
- \_\_\_\_\_ 17. Upon telling Dr. Smith my difficulty, the only suggestion he could offer was that I use a stronger light.
- \_\_\_\_\_ 18. The work is done in a local lumber yard, using their materials and local labor.
- \_\_\_\_\_ 19. By writing the rules they will stick in my mind and I will remember them.
- \_\_\_\_\_ 20. The work being difficult, he was slow and hesitant.

Name \_\_\_\_\_

Score \_\_\_\_\_

## DANGLING MODIFIERS

DIRECTIONS: In each sentence underline the dangling modifier. In the space below the sentence rewrite the sentence in the corrected form.

1. Being in a hurry to finish my English exercise, several dangling modifiers were left uncorrected in my theme.  
 \_\_\_\_\_
2. Entering the room, a large, brilliant tapestry first meets the eye.  
 \_\_\_\_\_
3. When thinking of entering college, my greatest dread was living for a whole year with a person I did not know.  
 \_\_\_\_\_
4. Of course, not being a member of the fair sex, some girls would tell you that I do not understand them.  
 \_\_\_\_\_
5. *Half Gods* presents the new woman in her struggle for freedom, but having the usual climax, she returns to the man she loves and to her children.  
 \_\_\_\_\_
6. While crossing the desert, the many forms of cactus held the children's attention.  
 \_\_\_\_\_
7. I registered late, thereby causing me to miss the important explanations which the teacher gave the class the first week.  
 \_\_\_\_\_



Name \_\_\_\_\_

Score \_\_\_\_\_

## DANGLING MODIFIERS

DIRECTIONS: In this exercise distinguish between correct and incorrect use of verbal phrases and elliptical clauses. If a sentence is correct, write C before it. If it contains a dangling element, write W before it.

- \_\_\_\_\_ 1. In order to sell this lumber, it is cut into lengths that will fit a furnace or stove.
- \_\_\_\_\_ 2. The infection is easily transported from one hill of potatoes to another by walking through the field, especially on a damp morning.
- \_\_\_\_\_ 3. After being thoroughly tired of carrying toy airplanes up the hill and flying them down, our hobbies changed to making quilts.
- \_\_\_\_\_ 4. Before starting the actual work, we carefully prepared our plans.
- \_\_\_\_\_ 5. Traveling down the John Day highway there are many scenic spots of great beauty.
- \_\_\_\_\_ 6. Taking a course in writing, all the corrections must be understood and the rules copied.
- \_\_\_\_\_ 7. Leaving the narrow and dangerous mountain road, we found the rest of the trip to be uneventful.
- \_\_\_\_\_ 8. After studying hard all term, my earnest efforts were rewarded by an excellent grade.
- \_\_\_\_\_ 9. Upon returning home late last Sunday night, he had to milk the cows before he could go to bed.
- \_\_\_\_\_ 10. Being difficult to do, I was awkward at first.
- \_\_\_\_\_ 11. My personality is being improved by having closer contacts with the instructors and by being able to talk with them intelligently on various subjects.
- \_\_\_\_\_ 12. Being the first time I was to be on a boat on the ocean, I was quite excited about it.
- \_\_\_\_\_ 13. When only twelve years old, he won the state violin contest.
- \_\_\_\_\_ 14. Some of the boys will argue that college is a waste of time, but questioning them more closely, they really do not know why college is a waste of time.
- \_\_\_\_\_ 15. Dependability is cultivated by being at the office on time every morning.
- \_\_\_\_\_ 16. Being almost inseparable, we read the same books and played the same games.

Name \_\_\_\_\_

Score \_\_\_\_\_

## DANGLING MODIFIERS

DIRECTIONS: In each sentence underline the dangling modifier. In the space below the sentence rewrite the sentence in the corrected form.

1. However embarrassing, there is not a girl who would not feel slighted if her sorority sisters did not recognize the fact that she wears a fraternity boy's pin.
- \_\_\_\_\_

2. Although not having a full head of hair, it was trimmed neatly and not a hair seemed out of place.
- \_\_\_\_\_

3. College is helping me by meeting many other boys and girls who have high ambitions.
- \_\_\_\_\_

4. I was scheduled to catch my train at the unearthly hour of two in the morning, but being a college student such hours are not uncommon.
- \_\_\_\_\_

5. Patterned after most Spanish houses of the time, adobe brick constitutes the bulk of the material.
- \_\_\_\_\_

6. While following the life story of some self-made man, an irritating thought creeps into your mind that you could have done just as well if you had his opportunities.
- \_\_\_\_\_

7. The technique of hunting a rattlesnake is so simple that it can readily be picked up when once in the field.
- \_\_\_\_\_

## REFERENCE OF PRONOUNS

**CI 5a. Do not let a pronoun refer to an antecedent that is vague, or remote, or implied.**

*Wrong:* As I intend to be a lawyer, I have taken courses which will help me in *this* profession.

*Better:* As I intend to be a lawyer, I have taken courses which will help me in the legal profession.

*Wrong:* Most fruit is cooked for about twenty minutes. When *they* are cooked, we take *them* out immediately.

*Better:* Most fruit is cooked for about twenty minutes. When the pears are cooked, we take them out immediately.

*Wrong:* As I intend to write short stories, I shall analyze the qualities that *this* position demands of a person.

*Better:* As I intend to write short stories, I shall analyze the qualities that the profession of writing demands of a person.

*Wrong:* After we had gone to bed, we remembered that we had not brought our flashlights, but *it* did not worry us much at the time.

*Better:* After we had gone to bed, we remembered that we had not brought our flashlights, but our oversight did not worry us much at the time.

*Wrong:* From Burns to Baker *it* was very dull.

*Better:* Between Burns and Baker the landscape is very uninteresting.

*Or:* From Burns to Baker the trip was very dull.

*Wrong:* From Japan we went to Korea. *They* are a very interesting people.

*Better:* From Japan we went to Korea. The Koreans are a very interesting people.

Ordinarily a reference to an antecedent in a subordinate position is awkward, especially if there is a substantive in a more prominent position to which the pronoun could refer. Notice the difference between the following sentences:

*Clear:* You may as well go out with your roommate's girl. His shirts, ties, and cigarettes you have already appropriated without a qualm of conscience. (Although *his* refers to *roommate*, which is merely a modifier, the reference is absolutely clear.)

*Confused:* Young women should be commended for getting out in search of desirable young men. They do not usually make their appearance unasked. (*They* refers to *young men*, an object of a preposition, but when the reader comes to it, he will hesitate in doubt. He will naturally assume that the subject is still *young women*.)

**CI 5b. Do not write a sentence in which the pronoun might be taken to refer to either of two antecedents.**

*Wrong:* Betty told Jane that she hated her. (Did Betty hate Jane? Or did Jane hate Betty?)  
Marjorie told her mother that she would be married soon. (Who was to be married?)

## Cl 5

### REFERENCE OF PRONOUNS

*Better:* "I hate you!" said Betty to Jane.

"Mother, I'm going to be married soon," said Marjorie.

*Wrong:* Many debaters attack only the minor arguments of an opponent's speech which is never sufficient nor very convincing. (What is not sufficient or convincing—the speech or attacking minor arguments?)

*Better:* Many debaters attack only the minor arguments of an opponent's speech. Such a practice is neither sufficient nor convincing.

#### **Cl 5c. In formal and serious writing, do not use the pronouns *they*, *you*, and *it* in the indefinite sense.**

*Poor:* It says in the morning paper that the Beavers won the game.

*Better:* The morning paper states that the Beavers won the game.

*Poor:* They have some very interesting restaurants in San Francisco.

*Better:* San Francisco has some very interesting restaurants.

*Poor:* In many ways, parking is the most serious problem at the resort, but with a little effort they can usually find a place to park.

*Better:* In many ways, parking is the most serious problem at the resort, but with a little effort the guests can usually find a place to park.

*Poor:* The salt air and cool winds give a person the sense of health and vigor after you have stayed near the coast for a week or two.

*Better:* After a person has stayed near the coast for a week or two, the salt air and cool winds give him a sense of health and vigor.

#### **Cl 5d. Do not use *this*, *that*, *which*, or *it* to refer vaguely to an idea implied or suggested but not clearly expressed in the preceding clause or sentence.**

A pronoun may have a clause or a sentence for its antecedent. It may correctly refer to an idea stated in a preceding sentence, so long as that idea is definitely in the reader's mind. The point of this rule is that the reference must be clear; the reader should not be asked to reword the author's sentence in order to grasp his intended meaning.

*Clear:* I am Mr. Vanderlip's son. That may not mean anything to you.

Tom suggested that we take the canoe, which we did with a feeling of apprehension.

*Poor:* Irrigated land usually borders a creek, which makes it one of the richest soils. (What does *which* refer to?)

#### **Cl 5e. Make a pronoun agree with its antecedent in number, gender, and person.**

For a discussion of the agreement of pronouns and antecedents see section Gr 5.



Name \_\_\_\_\_

Score\_\_\_\_\_

## REFERENCE OF PRONOUNS

DIRECTIONS: In the following sentences underline every mistake. Write the correction in the proper space at the left.

*Example:*

He is

In college a student is trained in punctuality. You are required to be punctual in attendance and prompt in handing in your written reports.

his

1. It helps me much in school to know that the teacher really believes in you.
2. He always used the person's name when he spoke to them.
3. There are countries today where the oxen still has its place.
4. It is the same with a college student. They have no idea how to study until they are told how.
5. A boy's first experience with tobacco is generally associated with early childhood when you help yourself to some of your father's cigars.
6. Registration is a period of confusion for the student; classes you wish to get into are filled, and you must change your program several times during the day.
7. We enjoyed our stay in Germany. They are a very hospitable and friendly people.
8. College develops self-reliance in a person in that you are forced to do your own work instead of relying on your mother for help.

REFERENCE OF PRONOUNS CI 5 (Ex. 123, *Continued*)

- \_\_\_\_\_ 9. When he interviewed a person, Tom was careful not  
\_\_\_\_\_ to argue or disagree with them.
- \_\_\_\_\_ 10. Having become more tolerant and broad-minded  
\_\_\_\_\_ by living in a fraternity house, he will never again  
\_\_\_\_\_ paint a brother as black as they really are.
- \_\_\_\_\_ 11. As I intend to marry, I am studying to make this  
\_\_\_\_\_ my profession.
- \_\_\_\_\_ 12. Jane told Agnes that she wasted much time pitying  
\_\_\_\_\_ herself.
- \_\_\_\_\_ 13. Finding a clam was hard and tedious work, for  
\_\_\_\_\_ they were well hidden among the rocks.
- \_\_\_\_\_ 14. The freshman must learn to do things when called  
\_\_\_\_\_ to do them rather than letting it go from time to  
\_\_\_\_\_ time.
- \_\_\_\_\_ 15. It says in the book that the insurgent leader com-  
\_\_\_\_\_ mitted suicide.
- \_\_\_\_\_ 16. A person does not like to have their themes read  
\_\_\_\_\_ aloud to the class.
- \_\_\_\_\_ 17. A person can have a very good time at a reception  
\_\_\_\_\_ if you do not let yourself think it is a stiff affair.
- \_\_\_\_\_ 18. He discovers that after a good swim he enjoys the  
\_\_\_\_\_ things he has to do, but earlier it might have been  
\_\_\_\_\_ dull or tiresome.
- \_\_\_\_\_ 19. A person can learn to like almost any kind of work  
\_\_\_\_\_ if you make up your mind to like it.
- \_\_\_\_\_ 20. Not everybody can take their defeats with a smile.
- \_\_\_\_\_ 21. It seems to me that a person should take every  
\_\_\_\_\_ opportunity to improve their English.
- \_\_\_\_\_ 22. As my father is an engineer, I intend to follow that  
\_\_\_\_\_ as my profession.

Name \_\_\_\_\_

Score \_\_\_\_\_

## REFERENCE OF PRONOUNS

DIRECTIONS: Underline each error in the reference of pronouns in the following sentences. Rewrite the sentence in the space provided.

1. Here is your chance to be fitted with glasses having corrective lenses. Perhaps at this time your eyes need no more correction, or you may even be able to do without them altogether.

- 
2. They are wearing skirts shorter this year.

- 
3. I had some difficulty because my credentials had not been received at the registrar's office, but after due time they found them.

- 
4. In Kansas, which last year produced about thirty-two million bushels of wheat, they have a crop of one hundred thirty-two million bushels this year.

- 
5. Traffic officers are very courteous, and if one is in need of help they can usually go to one of them and iron out their troubles.

REFERENCE OF PRONOUNS CI 5 (Ex. 124, *Continued*)

6. It says in the morning paper that the Santiam Pass has been blocked by a snowfall.

-----  
7. The wheels were spinning inside the chains so that they did not do much good.

-----  
8. Many of the girls in the dormitory speak of their rooms as homes, but to me it is only a place to stay while I am at school.

-----  
9. Late in the afternoon Philip saw a squirrel trying to hide behind a tree which he shot.

-----  
10. Mrs. Webster played the piano beautifully, but I was so sleepy that I did not enjoy it much.

-----  
11. I met my college roommate in Los Angeles, which made me feel less homesick.



# PARALLEL STRUCTURE

## CI 6a. Express parallel thoughts in parallel form.

The rule governing parallelism may be restated in this form: a noun should be followed by another noun, an adjective by an adjective, an infinitive by an infinitive, a phrase by a phrase, and a clause by a clause. The experienced writer knows when to avoid too much parallelism, for there is a real danger of passing beyond form into artificiality. The beginner, however, is seldom guilty of too much structure. For him, any rule that will compel him to design and build patterned sentences is a good rule.

*Poor:* Sororities teach girls to be ladies and courteous. (Noun and adjective.)

*Better:* Sororities teach girls to be ladylike and courteous. (Two adjectives.)

*Poor:* Two things I should like to know how to do well are to study and polo. (Phrase and noun.)

*Better:* Two things I should like to know how to do well are to study and to play polo. (Two infinitives.)

*Poor:* I awoke about midnight, my bones aching with pain and my back felt as if it were pricked with electric needles.

*Better:* I awoke about midnight, my bones aching and my back feeling as if it were being pricked with electric needles.

*Or:* When I awoke about midnight, my bones ached with pain and my back felt as if it were being pricked with electric needles.

A form of error in parallel structure is the use of an "and which" or "and who" clause in a sentence which contains no other "which" or "who" clause.

*Wrong:* I like a pleasant teacher, and who has a sense of humor.

*Right:* I like a teacher who is pleasant and who has a sense of humor.

*Wrong:* If we must have a dog, I prefer one with a loving disposition and which has good manners.

*Right:* If we must have a dog, I prefer one with a loving disposition and good manners.

## CI 6b. Use correlatives (*both . . . and, either . . . or, neither . . . nor, not only . . . but also, whether . . . or*) only before sentence elements that are parallel in form.

*Wrong:* You either stop teasing me or I shall leave.

*Right:* Either you stop teasing me or I shall leave.

*Wrong:* I did not know whether to close the window or if I should call for help.

*Right:* I did not know whether to close the window or to call for help.

# CI 7

## SHIFT IN POINT OF VIEW

### CI 7a. Avoid an unnecessary and illogical shift in subject, voice, or tense.

*Wrong:* My hobby supplies me with a most interesting type of entertainment, and I also profit by it. (Shift in subject.)

*Right:* I gain both entertainment and profit from my hobby.

*Right:* My hobby is both entertaining and profitable.

*Wrong:* The camp director teaches the boys various things, such as how to make a camp, how to prepare a meal, and how to keep in good health; courtesy and cleanliness are also taught. (Shift from active to passive voice.)

*Right:* The camp director teaches the boys various things, from camping, cooking, and hygiene, to courtesy and cleanliness.

*Or:* The camp director teaches the boys various things, such as how to make a camp, how to prepare a meal, how to keep in good health, and how to be courteous and keep themselves clean.

*Wrong:* For the tenth time he sent his story to the editors, but again his manuscript is returned to him. (Shift in tense.)

*Better:* For the tenth time he sent his story to the editors, but again it was returned to him.

### CI 7b. Avoid an illogical shift in number or person.

*Wrong:* For the inexperienced boatman it is advisable to moor your boat to a buoy before raising your sails. (Shift from third to second person.)

*Right:* For the inexperienced boatman it is advisable to moor his boat to a buoy before raising his sails.

*Wrong:* Everyone thinks that I am studying home economics, and they are surprised when I tell them that I intend to become an architect. (Shift in number.)

*Right:* Everyone thinks that I am studying home economics, and he is surprised when I tell him that I intend to become an architect.

*Or:* Most of my friends think that I am studying home economics, and they are surprised when I tell them that I intend to become an architect.

### CI 7c. Avoid a shift from one style of composition to another.

The fault most frequently committed by beginners is to introduce slang or informal colloquialisms into serious expository writing.

*Inappropriate:* The negotiations had not progressed very far before the British discovered that Mr. Wilkinson, the American minister, was a cagey old gent who knew his onions.

*Better:* The negotiations had not progressed very far before the British discovered that Mr. Wilkinson, the American delegate, was a shrewd and wary diplomat.

Name \_\_\_\_\_

Score \_\_\_\_\_

PARALLEL STRUCTURE

DIRECTIONS: Rewrite each of the following sentences so that parallel ideas will be expressed in parallel form.

1. The freshman will learn about the different student activities and how he may participate in them.

2. When the grain tank is empty, the elevator man closes the gate and indicating to the driver that his truck is ready to move on.

3. I told him that he could not ride with me because of the danger and I did not want to be responsible for him if we had an accident.

4. A teacher of college freshmen should have a pleasing personality, a good smile, a sense of humor, a good voice, to be forceful when it is necessary, an analyst of human character, and around middle age.

5. Stately, intelligent, prosperous, and many other features of a successful merchant is Mr. Byron.

6. Above the noise of the machines comes the din of a hundred voices—shouting, singing, talking, and every other noise that the vocal cords are capable of making.

Name \_\_\_\_\_

Score \_\_\_\_\_

## SHIFT IN POINT OF VIEW

DIRECTIONS: The following sentences contain shifts in point of view—in voice, subject, tense, number, or person. Rewrite each sentence to correct the error that you find in it.

1. When one is downhearted or feeling blue, your roommate will always have a kind word to cheer you up.

- 
2. Then there are those who want to be a genius and try to look the part by wearing horn-rimmed glasses, letting his hair grow longer than necessary, and going about with a vacant look on their faces.

- 
3. We had a choice of two possible routes; the one with the more attractive scenery, even though it is rougher, is chosen.

- 
4. The truly pessimistic is usually easily picked out from a crowd. His features denote his dour outlook on life, for one's face is the barometer of your moods, emotions, and outlook on life.

- 
5. To be truly ourselves, we must disregard what Mrs. Jones may think and rely entirely upon your own standards. Each girl must ask herself, "Is this what I want to do?" If it is really what you want to do, do it. We can never please everyone. We might as well please ourselves.



## EMPHASIS BY POSITION

**E 1a. Make your sentences more effective by placing the important words in the important positions in the sentence.**

The positions of prominence in the sentence are the beginning and the end, especially the end. You should save these positions for ideas of importance; in other words, you should avoid beginning and ending sentences with explanatory or connective details.

In the actual, day-by-day business of writing, however, emphasis by position becomes an ideal difficult of attainment. No writer can rearrange many of his sentences so as to begin and end each one with important ideas. Many sentences are so short that they are read and understood as a unit. In many others the words are arranged according to the demands of grammar, unity, and clearness. Analyze the following sentences:

*Examples:* I do not want to die. The people are starving. Spring is here. It was a good game.  
(Can the question of emphasis arise in these sentences?)

In the morning they went down to their ships. (This sentence begins and ends with a prepositional phrase. But how else could you arrange the words?)

But quite often explanatory phrases can be removed from the emphatic positions and tucked away within the sentence where they belong.

*Weak:* Their leaders were missing a splendid opportunity, I always thought.

*Better:* Their leaders, I always thought, were missing a splendid opportunity.

*Weak:* The quarterback should not have called this play, in my opinion.

*Better:* The quarterback, in my opinion, should not have called this play.

*Weak:* Every boy should be required to learn how to dance, I think.

*Better:* Every boy, I think, should be required to learn how to dance.

**E 1b. Avoid an awkward placing of a preposition at the end of a sentence.**

*Weak:* He merely wanted someone whom he could tell his many troubles to.

*Better:* He merely wanted someone to whom he could tell his many troubles.

**E 1c. Make a loose sentence more emphatic by changing it to a periodic sentence.**

*Loose:* He threw long passes when the defensive backs edged closer to the line.

*Periodic:* When the defensive backs edged closer to the line, he threw long passes.

*Loose:* The rabbit is not equipped for flying, so I began digging in the snow in search of a hole into which he might have vanished.

*Periodic:* Since the rabbit is not equipped for flying, I began digging in the snow in search of a hole into which he might have vanished.

## E 2

### REPETITION

#### E 2a. Avoid awkward repetition.

Do not be afraid to repeat words consciously for emphasis. Only awkward repetition is bad, since it calls the reader's attention to the writer's lack of skill. Correct the fault by using synonyms or by completely rewriting the sentence.

*Awkward:* The driver will always be able to see far enough ahead to see an approaching driver.  
(*Driver* and *to see* are carelessly repeated.)

*Better:* The driver will always be able to look far enough ahead to see an approaching car.

*Awkward:* An important item to consider when I select a dairy breed is to select a breed which is popular in the community in which I plan to operate a dairy. (Notice awkward repetition of *select*, *dairy*, and *breed*.)

*Better:* It is important to select a dairy breed which is popular in the community in which the dairyman expects to do business.

*Awkward:* There is little danger for the average swimmer who is accompanied by a boat, *because* he can ride if he becomes tired. Few people can swim far in rough water, *because* regular breathing is impossible. The swimmer should choose a time when there is little or no wind, *because* rough water is very common.

*Better:* Even an average swimmer is in no particular danger if he is accompanied by a row-boat, since he can ride when he becomes tired. Few people can swim far in rough water, because regular breathing is impossible. Inasmuch as rough water is common in this locality, the swimmer should choose a time when there is little or no wind.

#### E 2b. Make your sentence more effective by repeating the important word for emphasis.

*Effective:* Good sportsmanship is that friendly gesture the football player makes toward his fallen opponent, helping him up with a pat on the back and a grin. Good sportsmanship is the refusal of the wronged contestant to dispute a penalty. Good sportsmanship is the spirit in the yell that is given by the rival cheering sections for their opponents.

"Now there isn't any good reason why you should want to harm me; and there isn't any good reason why I should want to harm you. The world is big enough for both of us to live in. If you behave yourself as you ought to, and if I behave myself as I ought to, we'll get along without a cross word or action, and we'll live in peace and harmony like good neighbors."—Attributed to Abraham Lincoln.

His books are all books of fear—the fear of physical violence which leads to an over-emphasis upon danger, desperation, and hate; the fear of mental or spiritual disintegration which shows itself in descriptions of panic and chaos.—Henry Seidel Canby.

# E 1 (Ex. 127)

Name \_\_\_\_\_

Score \_\_\_\_\_

## EMPHASIS BY POSITION

DIRECTIONS: In each of the following sentences underline the expression which should be removed from the emphatic position and indicate its proper place by an X. Then in the space at the left copy the two words between which you have placed the expression.

Example:

\_\_\_\_\_ teacher X should \_\_\_\_\_

X

A good teacher should never use sarcasm in my opinion.

1. Interest and a hobby do well as a substitute for intellect in some cases.

2. Ted Huston was shy and embarrassed, like any other freshman.

3. Her mother failed to notice the ring, however.

4. Let us remember not even the wisest statesman can always be right.

5. Swing your club to your right, pivoting on your right foot at the same time.

6. The new man was casting suspicious glances at my uncle for some reason or other.

7. It is said the revolution was started by an agent of a foreign power.

8. Too much emphasis has been placed on intercollegiate athletics in my opinion.

9. Every married woman should have some interest outside her home, I think.

10. Mr. Taylor had been married and divorced, it was whispered about.

11. In my estimation a course in engineering is more useful than a course in liberal arts.

12. Every freshman should be required to read several good books for pleasure, I think.

Name \_\_\_\_\_

Score \_\_\_\_\_

## AWKWARD REPETITION

DIRECTIONS: Rewrite each of the following sentences so as to avoid the awkward repetition of words.

1. A good hobby is probably one which makes the person having one better off for having one.

2. If you don't think our dog is as well fed at Christmas time as well as any other time, you don't know our family.

3. He always had everything his own way, and if he did not get his way, it was just too bad for the one who stood in his way.

4. Since the house had been quite quiet since ten o'clock, I felt that as long as the house mother was asleep that we could turn on the light again.

5. Since Crystal Lake is not usually fished by the ordinary fisherman, we thought we could fish it from a raft and get our limit of fish before night.

6. We thought that, as the roads had been blocked by slides, that no other party was within ten miles of that part of the forest.



## CONCISENESS

**E 3a. Do not use more words than are necessary for the adequate expression of your thought.**

If your instructor refers you to this section, see also Wd 6, Wordiness, Sn 4, Overloaded Sentences, and Cl 1, Awkwardness and Obscurity.

A sentence is effective if every word in it is necessary—if every word is a worker, doing its work with skill and dispatch. The effective sentence should carry no loafers or parasites. But conciseness is not the same as brevity. A short sentence may be diffuse and wordy. If your instructor calls your attention to a wordy sentence, try to understand first of all why fewer words would make a better sentence. Then try to express your thought more cleanly and directly.

In trying to write concisely, do not squeeze out of your style those qualities which make it effective—concreteness, accuracy, and personality. Analyze the following groups of sentences. Is the second one in each group necessarily better because it is shorter?

1. Men have long had some intimation of the extent to which education may be consciously used to eliminate obvious social evils through starting the young on paths which shall not produce these ills, and some idea of the extent in which education may be made an instrument of realizing the better hopes of men.—John Dewey.
2. For a long time men have known that education may be used in the service of social progress.
1. The ordinary man believes that he will be blessed if he is virtuous, and therefore virtue seems to him a price he pays now for a blessedness he will some day enjoy.—Walter Lippmann.
2. The ordinary man is virtuous in the hope of a future reward.
1. A stream of motors, lorries and buses, private cars and hirelings, sped up and down the crowded thoroughfare, and every chauffeur blew his horn; rickshaws threaded their nimble path amid the throng, and the panting coolies found breath to yell at one another; coolies, carrying heavy bales, sidled along with their quick jog-trot and shouted to the passer-by to make way; itinerant vendors proclaimed their wares.—W. Somerset Maugham.
2. The street was a scene of noise and confusion.
1. In the twilight there he watched her toilet; the rub-over; the exact adjustments; the bottle of water to the mouth; the buckling of the bridle—watched her head high above the boy keeping her steady with gentle pulls of a rein in each hand held out a little wide, and now and then stroking her blazed nose; watched her pretence of nipping at his hand: he watched the beauty of her exaggerated in this half-lit isolation away from the others, the life and liveness in her satin body, the wilful expectancy in her bright soft eyes.—John Galsworthy.
2. He watched the boy groom and saddle the mare.

Now study the second group of contrasting sentences:

1. Other than merely the knowledge learned from books, this person who has lived his boyhood on a farm and came from the country, learns equally as much in a social way.
2. The country boy learns from social contacts as well as from books.
1. At the time when the white man first settled this country there were great herds of animals and great flocks of birds of all different species. There were great herds of bison on the plains, and enormous flocks of birds were dotting the air. There were turkeys, wood ducks, and so forth. Now, all these have been exterminated, except for a few remaining individuals in captivity in parks and zoos.
2. The great herds of bison that covered the plains and the great flocks of birds that filled the sky when the white man first settled this country are now gone except for a few captives in parks and zoos.
1. The unprecedented outbreak into lavish and untold beauty which an ever-resourceful nature makes at the end of April and at the beginning of May excites joyful and admiring feelings in the human breast and fills the heart with rejoicing.
2. Everyone rejoices when spring comes again.
1. It is obvious that cramming is of no beneficial help to him because all it does is to muddle him and make him wonder what he has learned.
2. Cramming does not help him; all it does is to muddle him.

Watch especially the following causes of wordiness: too much co-ordination, too many "which" and "who" clauses, and too many sentences beginning with *there is, there are, and it is*.

*Wordy:* There are many people who do not realize what the life of a person who lives on a farm is like. They think that it is dull and monotonous. They are very much mistaken. The life of a person on a farm has its thrills and interests.

*Condensed:* Many people do not realize that country life, instead of being dull and monotonous, is actually interesting and thrilling.

*Wordy:* There are three boys living in our fraternity house who have red hair and sweet dispositions.

*Condensed:* In our fraternity house live three boys with red hair and sweet dispositions.

*Wordy:* A person who makes his living by teaching is always dependent on the prejudices of the people among whom he does his work.

*Condensed:* The teacher must abide by the customs of the community in which he works.

*Wordy:* It was in the cellar that we came across her.

*Condensed:* We found her in the cellar.

### E 3 (Ex. 129)

Name .....

Score .....

#### CONCISENESS

DIRECTIONS: Express the thought of each of the following sentences in as few words as possible.

1. His eyes are always twinkling and seem to reflect to one that he has great vision as to the method of doing things.

- 
2. I like to wander from one part of the country to another finding new fields that would be of some use to me sometime during my travels and would increase the aspects of life.

- 
3. The freight to be handled is based on several different things, and the different kinds are the determining factors.

- 
4. Some benches are made of a log three feet through and are shaped like a davenport, there are arms about six inches wide and one quarter of the log between the arms is cut out; this leaves a very comfortable bench and it is all in one piece.

- 
5. When a freshman enters college, there are many things in which he lacks knowledge, and because of a lack of knowledge many freshmen fail. One of the things which is most often lacking is the lack of knowledge of some of the facts that seem so important.

- 
6. Most people's weaknesses take shape in the form of one kind of vice or another.

7. Good sportsmanship cannot altogether be summed up about a person by saying he reacts in a sportsmanlike manner toward both winning and losing.

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8. Staying with the commercial conception of love, in a recent cinema Joe E. Brown made the statement, "Love is a ticklish sensation around the heart that can't be scratched." From this a conclusion might be reached that although a good deal of irritation follows the acquiring of what must be a disease, it is not in a position to be relieved by the usual process of scratching.

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9. The second point under consideration was the way in which my interest lay. One would think that this would clear matters by eliminating one or the other in which I was least interested. That, however, was not the case. When I came to try to decide upon definitely devoting my time to furthering one of these vocations, the opposite one would invariably seem as interesting, if not more so than the one I had chosen.

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10. In this way everyone, young and old, meets many new people and makes numerous new acquaintances.

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11. The first type or form of fraternity is that which originated for the express purpose of being established as social or convivial means of entertainment and enjoyment.



## VARIETY

**E 4a. Make your writing more effective by varying the structure of your sentences.**

You know, of course, that monotonous writing is not effective writing. Your reader will be affected unpleasantly by sameness of structure, especially by repetition of the same word or words at the beginning of a group of sentences. If he notices your lack of skill in writing, he will, to some extent, be less willing to accept what you have to say.

Guard against the following common faults:

1. Do not begin a number of sentences with the same words, especially the pronouns *he, she, it, they, you* or the conventional *there is* and *there are*.

*Monotonous:* My roommate comes from Montana. He is short, stocky, and muscular. He has blue eyes and light brown hair. He dresses well. He is a very nice person to room with. He doesn't take himself too seriously, and he is always ready for some fun.

2. Do not write a series of sentences of the same length or the same structure. A group of short sentences is sure to produce a monotonous effect.

3. Do not write a series of compound sentences in which the parts are regularly connected by *and* or *but*. Sentences of this sort produce a rocking-horse effect.

*Monotonous:* His disposition is serious, but he can be very jolly. He usually studies hard, but he likes to go to a dance or a game on Saturday. He does not make friends easily, but we have become great pals.

4. Do not begin a number of sentences with the same kind of subordinate clause.

*Monotonous:* When the trap is ready, set it near an old log. When you have baited it with corn or peanuts, tie a long string to the trigger release. Then run the string along the ground for about fifty feet. When everything is ready take hold of the string and wait for a chipmunk to appear.

These are all negative cautions against monotonous structure. What must you do to insure variety? If you find, upon rereading the first draft of your theme, that your sentence structure is monotonous, you should use some of the following devices:

1. Make complex or compound-complex sentences.
2. Mix short sentences with long ones.
3. Use an occasional question or exclamation for variety.
4. Vary your beginnings. Begin some sentences with the subject, others with a prepositional phrase, others still with a clause.

## E 5

### WEAK PASSIVE VOICE

#### E 5a. Avoid the use of the passive voice whenever the active voice is more natural and direct.

The passive voice is not wrong in itself. It is weaker than the active voice—"passive," as the name implies. It should be used when the receiver of the action is more important than the doer of the action or the action itself. When the agent of the action is not named, it is the only possible form of the verb that can be used. Notice the following sentences:

*Right:* The man was killed. The votes were counted. The old elms behind the house have been cut down. The candles were lighted. The door was shut in his face.

But notice the difference in effect in these groups of sentences:

*Passive:* The body of poor old Toby was buried by the boys.

*Active:* The boys buried the body of poor old Toby.

*Passive:* While the games are being played by the guests, popcorn is made and served by the hostess.

*Active:* While the guests play games, the hostess makes and serves popcorn.

*Passive:* A good time was enjoyed by all.

*Active:* Everyone had a good time.

*Passive:* Turbines and dynamos were installed by the electrical engineers. Then a new crew of men was placed on the locks. After the bottom of the dam was banked to prevent erosion, the coffer dams were removed, and all the water outlets were opened in the south dam.

*Active:* Electrical engineers installed the turbines and dynamos. Then a new crew of men banked the bottom of the dam to prevent erosion, removed the coffer dams, and opened all the water outlets in the south dam.

#### E 5b. Do not shift from active to passive or from passive to active in a series of similar sentences.

*Poor:* The lunch boxes were opened and we ate their contents in a hurry.

*Better:* We opened the lunch boxes and ate their contents in a hurry.

*Poor:* A discussion of love and marriage followed, and then we ate an apple.

*Better:* We discussed love and marriage for a while and then ate an apple.

*Poor:* After the workmen had completed the excavation, forms were set by them for the foundations of the south dam.

*Better:* After the workmen had completed the excavation, they set the forms for the foundations of the south dam.

## BALANCE

**E 6a. Place similar or contrasted ideas in balanced constructions.**

If you are referred to this section, see also Cl 5, Parallel Structure. Balanced structure is a tool of effective writing because it uses the form of sentences to make the contents more emphatic. Parallel structure may be used in a single sentence or it may be carried through a number of sentences.

*Balanced Structure:*

We are often told that college is a place where men are subject to peculiar temptations. In one sense, I suppose this is true; in another and more important sense, I am confident that it is untrue. The differences between the moral life of the college and the moral life of the world are superficial; the resemblance and the connection between the two are fundamental. The special temptations of college life are substantially the same kinds of temptation that we shall have to face afterward; the special opportunities of college life are opportunities for seeing what the world is really going to want and making ourselves fitted to meet that want.

—Arthur Twining Hadley, *Baccalaureate Addresses*, Charles Scribner's Sons, New York, 1907. Reprinted by permission.

He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out . . . he is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement, because it is irreparable, and to death, because it is his destiny.—Cardinal Newman, "A Gentleman."

Let the films know their business, and lead us tip-toe through strange fantastic realms, soaring above the clouds, burrowing into the bowels of the earth, galloping across cactus deserts among mesquite and Gila monsters, pursued by Sheriffs, zigzagging in wild and rickety cars pursued by the constabulary, grappling with monsters of the deep or of the trackless jungle, wooing humor with the suave voice and face of Mr. Laughton, the impassivity of Mr. Harold Lloyd, the rolling eyes of Mr. Cantor, improbable legs and the impossible figure of Mr. Jack Hulbert and Miss Courtneidge, the imbecility of Mr. Ralph Lynn, the glitter of Miss Lynn Fontanne.

—Rose Macaulay, *Personal Pleasures*, 1936. By permission of The Macmillan Company, publishers.

## E 7

### SUSPENSE AND CLIMAX

#### E 7a. Make your sentences more effective by using suspense.

The rhetorical device for securing suspense is the periodic sentence. Sentences may be classified as loose or periodic. In a periodic sentence the main thought is not completed until the end. In a loose sentence the main idea is followed by modifiers. You may use the periodic sentence to good advantage for emphasis and for variety, although a long succession of periodic sentences defeats its own purpose by becoming monotonous. As your tendency will be to write too many loose sentences, an occasional consciously built periodic sentence is sure to improve your style. (See also E 1c.)

*Loose:* We deceive ourselves if we say that we have never made a mistake.

*Periodic:* If we say that we have never made a mistake, we deceive ourselves.

*Loose:* It did not seem important then that he was egotistical and domineering.

*Periodic:* That he was egotistical and domineering did not seem important then.

*Loose:* Every young person seems to forget that we of the older generation were young once.

*Periodic:* That we of the older generation were young once every young person seems to forget.

#### E 7b. If you are writing a sentence which deals with a series of ideas of varying importance, arrange these ideas in the order of climax.

Climax is a rhetorical device which can occasionally be used with real effect. It cannot be used often—not for the mill-run variety of sentences, one might say; nor should it be used when the thought does not call for it. It is appropriate under only one condition: there must be a number of ideas of unequal importance.

The following from Macaulay's *Essay on Milton* is probably the all-time high in climactic arrangement of a series of ideas:

The very meanest of them [the Puritans] was a being to whose fate a mysterious and terrible importance belonged—on whose slightest actions the spirit of light and darkness looked with anxious interest—who had been destined, before heaven and earth were created, to enjoy a felicity which should continue when heaven and earth should have passed away. . . . For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed his will by the pen of the evangelist and the harp of the prophet. He had been rescued by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had arisen, that all nature had shuddered at the sufferings of her expiring God!



## THE PARAGRAPH

Everybody knows what a paragraph of exposition is. It is a sentence or a group of sentences developing a single, complete idea. This traditional definition is essentially sound. The trouble with it, however, is that it might lead a student to assume that all paragraphs—as well as all ideas—are exactly alike. They are not. There is no rule, except the rule of common sense, which can tell the student when an idea is small enough for a sentence, or big enough for several paragraphs. Nor can any rule tell him exactly what is meant by “developing an idea.” The same idea may be the subject of a sentence, a paragraph, a group of paragraphs, a chapter, or a book. An idea may be *developed* by a single sentence—if the idea is small enough. On the other hand, it may take several sentences simply to *state* an idea.

We might revise our first definition by saying that a paragraph is a unit of thought—or, more exactly, a unit of the expression and communication of thought—larger than the sentence and smaller than the section or the chapter. A glance through the pages of a magazine like *Harper's* will quickly reveal the devices that modern writers have used to indicate divisions larger than the paragraph and smaller than the chapter. Each one of these divisions, or sections, develops a single, complete idea.

A study of any of the essays in *Harper's* will also reveal the flexibility of the paragraph unit. A *unit* it is; no matter how short or how long the paragraph, it must deal with a single topic, or a single idea, or a single part or phase of a topic or idea. But the writer may do various things with that unit. He may state his topic in a sentence paragraph and then develop each part of the topic in a separate paragraph. Or he may state his topic, develop the first part of it in the same paragraph, and then use a new paragraph for each of the succeeding parts. Or he may restate the same topic and develop it in a new paragraph, using a different approach or point of view.

What goes into a paragraph is determined partly by modern conventions governing its length. As a rule, paragraphs in modern expository prose are shorter than they were a hundred or two hundred years ago. The length of a paragraph depends on several considerations. If a writer is writing a serious essay designed for leisurely reading or study, he uses longer paragraphs. If he is writing for hurried reading, he breaks up his thought into smaller units and therefore writes shorter paragraphs. If he is writing for the intellectually immature, he writes

## THE PARAGRAPH (*Continued*)

shorter paragraphs. If a student analyzes a number of good modern essays, he will discover that about half of the paragraphs are between a hundred and two hundred words long. About a fourth of them are between two hundred and three hundred words. Almost a fourth are shorter than a hundred words. Occasionally a well-built paragraph may run above four hundred words.

### THE TOPIC SENTENCE

The sentence which states the single idea of an expository paragraph is called a topic sentence. Common sense must again modify this definition by recognizing topic sentences of groups of paragraphs or sections. Not all paragraphs contain expressed topic sentences. If a paragraph is so clearly organized that the reader has no difficulty in recognizing its central idea, the topic sentence may be implied or understood. For the beginner, however, it is a good rule never to write a paragraph without a stated topic sentence. The effort involved in expressing clearly and concisely the central idea of each paragraph is not only excellent mental discipline, but it is also a safeguard against paragraphs which, like the knight, mount a horse and gallop off in all directions.

The position of the topic sentence in the paragraph is determined neither by rule nor by necessity. It may be found anywhere in the paragraph. In actual practice, however, it is usually placed near the beginning. It may include a transitional phrase, or it may follow the necessary transitional sentence. Placing the topic sentence first has the merit of setting before the reader a guide to the contents of the paragraph. It leads to clearness and directness in writing. Less frequently, the topic sentence is placed last in the paragraph. As a final sentence it serves to summarize the idea that has been built up in the reader's mind by means of the paragraph details. It is emphatic because of its position. Occasionally the final sentence is a restatement of the topic sentence at the beginning of the paragraph. A variation of this device is to break the topic sentence into two parts, using half of it at the beginning and half at the end. Much more rarely, the topic sentence is buried in the middle of the paragraph, usually after a preparation for it by means of examples or details.

It might be well to add a caution to this discussion of the topic sentence: whatever is said here applies to expository and argumentative writing. It does not apply to description and narration. The basis of a paragraph of description is not a thought; it is a picture or an impression. Narration is broken up into paragraphs according to happenings and dialogue. Some descriptive paragraphs, it is true, do have an expressed or implied topic sentence, but, on the whole, descriptive and narrative paragraphs are written according to a very different technique.

## THE PARAGRAPH (*Continued*)

### HOW TO WRITE A PARAGRAPH

Since a topic sentence (expressed or implied) is the core of an expository paragraph, it follows that the writing of a paragraph is simply a development of this topic idea to the extent that the writer deems necessary. Before you go any farther in this chapter, turn back to the first part of this book and read what has been said about the use of details in writing. What has been said about themes applies also to paragraphs. Topic sentences alone are neither convincing nor impressive nor attractive. Often their meaning is not clear. The reader is indifferent to them. They are like goods displayed by a listless salesman. You are, in a way, a salesman of your thoughts and ideas. The extent to which you support a topic idea by means of details depends on what you think is needed to persuade your reader to understand and accept that idea.

Of course you know how paragraphs are written. You have seen paragraphs all your life. You have written them—too often, you must admit, by the simple expedient of starting a new paragraph whenever you had written four or five sentences. In spite of these facts, your best method of learning to write good paragraphs is to study those written by good writers. Study them this time with some knowledge of the tools with which they were built. The “tools” are the methods of paragraph development which every writer has at his command. In selecting paragraphs for analysis you must remember that the finished work of a skilled craftsman does not necessarily show the mark of each tool that he uses. In the beginning let your instructor help you by pointing out those paragraphs that do show the marks of some “tool” or method. Later you will be able to work more independently.

Your progress in learning to write will be more rapid if you rid your mind of any lingering doubt as to the value of learning how to use tools. Does a professional writer hesitate before each paragraph and ask, “Now what tool shall I use?” Does Fritz Kreisler stop to think about fingering when he plays his *Caprice Viennois*? But think of the years of fingering exercises that went into his skill. A professional writer uses the tools of his trade almost by instinct. A certain idea will suggest an effective analogy. Another will call for examples or details. Whatever device he uses, you may be sure that somewhere in his training as a writer there was this same period of learning that you are going through now.

Of the various ways of developing topic ideas into effective paragraphs the following are the most important:

1. Development by particulars and details. Most expository paragraphs make use of details in some form or other. At least nine out of ten paragraphs are developed entirely by details. By this method of development the writer breaks up



## THE PARAGRAPH (*Continued*)

a general idea into its parts. Or he gives the evidence which makes the idea understood and accepted by the reader. In other words, he asks the reader to follow the processes of thought which produced the idea. He may write, for instance: "The principal object of every organization is to perpetuate itself." In the reader's mind the statement arouses a number of unspoken questions. "Is that so?" he thinks. "Explain yourself. What do you mean by 'organization'?" In what way does it seek to perpetuate itself?" The answer to these questions is the paragraph.

The following are paragraphs developed by particulars and details. Notice that details must occasionally be interpreted when they are used. The topic sentences are in italics.

*The principal object of every organization, as every youth soon discovers who feels dissatisfaction with the policies of church, club, college, or party, is to remain true to type.* Each is organized with a central vigilance committee, whose ostensible function is direction, but whose real business is to resist threatening change and keep matters as they are. The ideal is smoothness; every part of the machine is expected to run along in its well-oiled groove. Youths who have tried to introduce their new ideas into such organizations know the weight of this fearful resistance. It seems usually as if all the wisdom and experience of these elders had taught them only the excellence of doing nothing at all. Their favorite epithet for those who have individual opinions is "trouble-makers," forgetting that men do not run the risk of the unpopularity and opprobrium that aggressiveness always causes, for the sheer love of making trouble. Through an instinct of self-preservation, such an organization always places loyalty above truth, the permanence of the organization above the permanence of its principles. Even in churches we are told that to alter one's opinion of a creed to which one has once given allegiance is basely to betray one's higher nature. These are the pressures that keep wavering men in the footpaths where they have once put their feet, and stunt their truer, growing selves. How many souls a false loyalty has blunted none can say; perhaps almost as many as false duty!

—Randolph S. Bourne, "The Dodging of Pressures," *Youth and Life*, Houghton Mifflin Company, Boston, 1913, pp. 281-282. Reprinted by permission.

In analyzing this paragraph you can see that even the topic sentence begins to particularize by naming certain specific organizations. The second sentence gives the particulars of the method used to "remain true to type." The third sentence adds a little to the main idea, principally by restating it in a new way. The fourth sentence restates and amplifies the clause of the topic sentence. The fifth and sixth sentences add details about the "central vigilance committee." The seventh sentence goes back to the main idea, adding a little to it. The eighth sentence gives details about one organization, the church, specified in the topic sentence. The last two sentences repeat and summarize what has been said, adding details of the effects or results of the condition discussed in the paragraph.



## THE PARAGRAPH (*Continued*)

*The third thing that is necessary to the achievement of the business of the college is the development of character.* If once we thought that an education that consisted in the acquisition of facts was all that was needed to make democracy safe for itself and the world, we have surely been thoroughly disillusioned. Breadth of knowledge, power to think, are indispensable prerequisites to large participation in life or large contributions to life. But apart from high moral character they are not only inadequate but positively dangerous. And because this is so, no institution that undertakes to give these former things can escape the obligation to concern itself for the latter also. It is my conviction on this point, indeed, that largely influenced me in the choice of the rather vague word "personality." I recently read an address in which, if I followed the writer's thought correctly, he summed up the duty of the college as teaching the students to think. I feel obliged, on the other hand, to maintain the old-fashioned doctrine, if it is old-fashioned, that any definition of the function of the college in purely intellectual terms, however broad and inclusive, or however rigid and exacting, is fatally false by defect. Unless to whatever it does for the student by enlarging his horizon and by sharpening his power of intellect it also does its best to see that he acquires sound principles and right habits of action, it has failed at a point where failure is fatally serious.

—Ernest De Witt Burton, *Education in a Democratic World*, 1927. Reprinted by permission of the University of Chicago Press.

2. Development by example. A writer may make a general statement which can be clarified by the simple expedient of citing a number of examples of what he means. Let us illustrate. The writer says: "The most popular college instructors are those who insist on scholarship, intellectual integrity, and mental discipline." How can he make the reader accept so astonishing a statement? He can give his reasons, of course, but he can also give examples of popular instructors whose courses have a reputation of being arduous and thorny. He will mention that popular but respected slave driver, Dr. Sterne, who teaches Browning; or Dr. Tort of the law school, who regularly fails half of his students; or Dr. Grimm, in chemistry, whose students age noticeably in a month. Yet their classes are crowded term after term. Examples like these are occasionally sufficient by themselves; more often, however, they need to be interpreted. Notice how the writer of the following paragraph has interpreted and explained the two examples he has used.

*Numerous examples of this etymological philosophizing over words will be found in the writings of Ruskin.* In one passage he elaborates on the word *wife*. What does this word mean? asks Ruskin. And with a confidence not shared by later philologists, he proceeds to derive *wife* from the same source as the verb *to weave*. Having made this etymology, he then expounds the fundamental truth contained in it. He reminds all wives that they must be either weavers, according to the true nature of wives, or moths, according to a perverted nature, weavers to help in building their husband's fortunes, or moths to help in destroying them. By a similar kind of reasoning the French are frequently said to have no equivalent for the English *home*. They have only the in-

## THE PARAGRAPH (*Continued*)

adequate *chez moi, chez nous* to express the idea of *home*, and as they do not have the word *home*, the absurd inference is drawn that they do not have what the English mean by home life—as though all Frenchmen passed all their lives on boulevards and in cafés.

—George Philip Krapp, *The Knowledge of English*, Henry Holt and Company, New York, 1927. Reprinted by permission.

A slightly different method of using examples is illustrated in the following paragraph.

*So evident is the crisis in economy that even illiterate persons admit its existence and call for no proof.* From every angle of vision its signs thrust themselves into the range of observation. Stark before us stand millions of man's machines, idle and rusting—engines silent, locomotives weather-beaten on grass-grown sidings, ships falling into ruin at rotting docks, tractors mouldering in deserted fields. On all sides are signs of decay in that province assigned by tradition to woman: empty cupboards, ragged clothes, unpainted houses, hideous tenements, and stinking jungles of tin and wood in the very shadows of our centers of culture. In the field of human manifestations equally striking symbols of the calamity appear: wandering men and women, stranded boys and girls, broken homes, deserted families, leaders of finance and affairs poring over balance-sheets revealing defeated calculations, and, on the slabs of city morgues, bodies of suicides finding in death a security against want denied in life. At the capitals of great nations, bewildered governments devise measures of relief, pour out doles to save themselves, drill soldiers and police for impending disorders, provide decorations for the graves of ten million men slaughtered in the last war, and at the same moment forge in feverish haste weapons for another armed conflict on a scale more vast and with instruments more deadly.

—Charles A. Beard, *The Open Door at Home*, 1934. By permission of The Macmillan Company, publishers.

The device which calls for special notice in this paragraph is the use of certain words to introduce lists of examples: "its signs" in the second sentence; "signs of decay" in the fourth sentence; "striking symbols" in the fifth sentence.

3. Development by definition. There is a formal kind of definition, consisting of classifying and differentiating, which has little to do with writing. Then there is an informal kind of definition, which differs little from ordinary processes of making an idea or a concept clear. When a writer constructs a paragraph in which he tells what he means by a term, he is writing definition. In that paragraph of definition he will probably use particulars and details, examples, or even analogies.

*For your true teacher, as distinguished from your popular trifler and your cataloguer and your antiquarian and your descriptive historian, is by necessity what Carlyle called a "believing soul," and he does not shirk the responsibilities of leadership.* His colleagues live in a desperate and ill-grounded fear of turning the beam by throwing into the scale the weight of their own judgment; they do not wish to "bias" the minds of their pupils. He,

## THE PARAGRAPH (*Continued*)

on the other hand, believes that the first step towards intellectual independence is the recognition of intellectual constraint. He believes in giving his pupils something to react against. He is aware that most are intellectually shapeless and inarticulate, incoherent and purposeless. They are full of miscellaneous information and vague appetites and undirected potentialities. They cannot understand why the French and the Russians quarrel about their literary gospels as seriously as they quarrel about their politics and their religion. They are in need of what the leader of a literary movement gives to his followers and what a timid professorial ethics proscribes—a definite point of view and the rudiments of a literary platform. He leads them to a position from which they can see for themselves the natural links and alliances between literature and the other living issues of the day and age. He gives, in short, the one thing needful that was not in the textbook: the kindling touch to the judgment and the will, which persuades a man that literature contains important ideas of truth and beauty that concern him. The teacher of literature who has not this gift, though he chart the course from Caedmon to Corelli, is a failure. He will kindle no torch.

—From: *Shaping Men and Women* by Stuart Sherman, copyright by Doubleday, Doran and Company, Inc. Reprinted by permission.

The next paragraph (notice that the topic sentence is at the end) is a useful example of definition because of its informal method. In it the writer uses particulars and details, comparison, contrast, and examples; still it is a definition.

The word science, to the popular mind, suggests a limited kind of professional activity. It means working with test-tubes and telescopes, plotting curves, calculating equations. But these activities are not different in kind from what happens when any person makes an earnest effort to judge well and speak general truth about anything. Our judgments about atoms and stars are more exact and mathematical than other judgments, but perhaps only because our acquaintance with these objects is so shallow. If the stars came near, if one atom could be caught and delved into, the astronomers and physicists might find themselves almost as humble and distracted as the student of human nature. They smile at the inaccuracy of his knowledge; he might ridicule the timidity of their ambition—to study only things so far away or so minute that a few accurate statements is all that you can make about them. His effort, at any rate, is not deeply different from theirs. And if his findings are to be reliable, they require the same discipline—the discipline of suspended judgment, elimination of the personal factor, patience in the attempt to be consistent, a serene passion for verification. In short, they require to be scientific. *Science is merely the persistent and skilled use of the mind and the stores of human knowledge about any problem.*

—Max Eastman, "The March of Science," *The Literary Mind*, Charles Scribner's Sons, New York, 1931. Reprinted by permission.

4. Development by analogy. An analogy is an example taken from a different field. Literature is full of striking analogies. The speech of the common people uses them without troubling itself over the fact that they are analogies. Business is a game; marriage is a battle; life is a pilgrimage, or a "narrow vale between the



## THE PARAGRAPH (*Continued*)

mountain peaks of two eternities," or a bowl of cherries; the common people are sheep; dictators are wolves. An analogy is vivid and direct. It reaches the understanding of the reader because it explains the unfamiliar in terms of the familiar.

The following analogy is interpreted in the next paragraph, the beginning of which is here given in parentheses:

*Now, I must ask you to consider for a moment what is compatible with an athletic game—with, for example, a good game of tennis.* In order to play tennis with satisfaction to yourself and your opponents, you must bring into the game health, high spirits, endurance, energy, quickness, force, accuracy, honesty, generosity, and perfect obedience to rules—to rules which are arbitrary, elaborate, but inflexible conventions. You must have all these virtues to play well at any athletic game; and to play any game whatever you must submit to the rules. In the game of tennis, you are of course personally and physically free and at liberty to walk up to the net and drop the ball over, instead of serving it; you are physically free to put the ball into a gun and shoot it over the net; or you might hire a boy to carry it around the net; or you might bawl out in the middle of the game that you were going to change the rules and take three shots instead of two. You are physically free to do all these things. But you are not mentally or morally free to do any of them. You are religiously bound not to do any of them. If you did any of them, everybody would laugh at you, you would be put out of the game, no one would play with you. All good players respect the rules of the game, because they know that the rules make the game, and they believe in the game.

(The ethical implications of athletic games are immense. Democracy itself is a complex athletic game. . . .)

—Stuart P. Sherman, "Towards an American Type," *Points of View*, Charles Scribner's Sons, New York, 1924. Reprinted by permission.

The following paragraph tries to bring home to us the folly of competitive armaments. The first two sentences together constitute the topic sentence.

*Friends, I know not whether this thing be the more ludicrous or the more melancholy. It is quite unspeakably both.* Suppose, instead of being now sent for by you, I had been sent for by some private gentleman, living in a suburban house, with his garden separated only by a fruit wall from his next door neighbor's; and he had called me to consult with him on the furnishing of his drawing-room. I begin looking about me, and find the walls rather bare; I think such and such a paper might be desirable—perhaps a little fresco here and there on the ceiling—a damask curtain or so at the windows. "Ah," says my employer, "damask curtains indeed! That's all very fine, but you know I can't afford that kind of thing just now." "Yet the world credits you with a splendid income!" "Ah, yes," says my friend, "but do you know, at present I am obliged to spend it nearly all in steel-traps?" "Steel-traps! for whom?" "Why, for that fellow on the other side of the wall, you know: we're very good friends, capital friends; but we are obliged to keep our traps set on both sides of the wall; we could not possibly keep on friendly terms without them, and our spring guns. The worst of it is, we are both clever fellows enough; and there's never a day passes that we don't find out a new trap, or a



## THE PARAGRAPH (*Continued*)

new gun-barrel, or something; we spend about fifteen millions a year each in our traps, take it altogether; and I don't see how we're to do with less." A highly comic state of life for two private gentlemen! but for two nations, it seems to me, not wholly comic. Bedlam would be comic, perhaps, if there were only one madman in it; and your Christmas pantomime is comic, when there is only one clown in it; but when the whole world turns clown, and paints itself red with its own heart's blood instead of vermilion, it is something else than comic.

—John Ruskin, *The Crown of Wild Olive*.

5. Development by comparison or contrast. Comparison and contrast, although they are opposites, are the product of similar techniques. In comparison the writer tells what his idea or concept is like; in contrast he tells what it is not like. And, of course, it must be obvious that to produce a paragraph of either, the writer resorts to details, particulars, examples, and analogies. All of these devices are used in the examples given below.

*One is the dun America and the other is the rosy America.* The dun America is a land of back yards, spittoons, Main Streets, cement walks, shiny stiff rooms, and ugliness everywhere. It is inhabited by fearfully bourgeois people, whose humor is confined to "jollyng," and whose life, for the males, is business, and either drinking or fishing, or both; and for the females, gossip or bridge, or both. Its range of interests is about as broad as the front yard and as long as Main Street, no longer. When it goes to parties to amuse itself it is either barbarous or vulgar or stupid, or all three of them. Its attitude toward international politics is that of 1890, its opinion of labor problems dates from before the industrial revolution. The prevailing dunness is shot through with streaks of yellow and weak violet, but dingy is its color, dingy its soul.

*In sharp, in impossible contrast is rosy America.* This is a land of hearty villages and vigorous towns, clean and prosperous, shrewd and homely, kindly and in the best sense aspiring. It is a land of quaint wise age and naive youth. It is humorous, it is energetic: it won the war even if it did not fight much of it, saved Europe from starving, and showed itself capable of organization as well as sacrifice. It is a common-sense country, deeply idealistic, and its aesthetic sense had already outrun its environment. New York amuses it, the immigrants do not dismay it, its "home towns," with all their imperfections, it adores.

—Henry Seidel Canby, "The Two Americas," *Saturday Papers*, 1921. By permission of The Macmillan Company, publishers.

*Chesterfield's system, as distinguished from that of Rousseau and his followers, rests upon an unshaken belief in civilization and a profound distrust of undisciplined human nature.* His primary concern is the translation of men to gentlemen. From La Bruyère, Pascal, and La Rochefoucauld, from intercourse with society, from looking keenly into his own heart, he has come to believe that natural man is a vain, vicious, and self-interested animal. Hence, he is no individualist. Such maxims as "Be natural," "Trust thyself," "To thine own self be true," epitomize a doctrine antipodal to his. For him not the individual man but the most cultivated society is the measure of all things. If he urges

## THE PARAGRAPH (*Continued*)

conformity, it is not from hypocritical servility; it is from real humility, genuine faith in the usages established by the majority of the well-bred. Hence the first step in moral education is the repression of egotism, passion, instinctive impulses. The burden of his counsel of dissimulation is this: Never talk of yourself; do not give way to fits of temper; suppress feelings of boredom, superiority, and personal antipathy. In short, keep within door those vices which every man ought, so far as possible, to extirpate. If, on the other hand, he makes little direct attempt to cultivate the heart, it is perhaps because he unconsciously anticipates the modern theory of the emotions—make the right motions and the emotions will be right, or will tend to be right. At any rate, Chesterfield is certain that the external behaviour is within the control of the reasonable will; it is no part of his scheme to recommend the impossible, and he may devote himself to behaviour because he believes with Arnold that conduct is the controllable three-fourths of life. Indirectly, he does provide for the cultivation of the heart through the imitation of models. With indefatigable pains he points out those whom he regards as the masters of manners and morals, and entreats his pupil to sit at their feet; to be true not to the whim of the moment, but to the experience of the best men of his own and ancient times; to live as ever in the sight of Aristotle, Cicero, Horace, Molière, Racine, Addison, Swift, and Bolingbroke. So far as he understands the classical spirit, he aspires to be classical. The entire tendency of his mind is toward a rational but almost impassioned conservation of those things which mark man's progress from rusticity, barbarism, and animalism to urbanity, civility, and the life of reason.

—From: *Shaping Men and Women* by Stuart Sherman, copyright by Doubleday, Doran and Company, Inc. Reprinted by permission.

### ARRANGEMENT OF MATERIAL

Whatever has been said about arrangement of material in a theme applies to paragraph structure. The best principle of writing to follow is the principle of common sense. The paragraph, as a unit of structure, is really so short that any elaborate system of arranging material in it is absurd. If a paragraph idea is composed of three or four parts, it matters little in what order they are presented. Details usually follow general statements—that is a matter of common sense. Of course, if the paragraph explains a process, the order of happening is natural, perhaps inevitable. If it is possible to arrange details to progress from the known to the unknown, from the easy to the hard, from the familiar to the unfamiliar, so much the better; but in most of the paragraphs that you write the only thing which the principle of common sense will tell you is not to use any detail which is not comprehensible on the basis of what you have already said.

One of the simplest devices to establish the order and at the same time to make it clear to the reader is to tell your reader that you have a certain number of ideas to present. The following is a good example:

*It seems to me that I have made a series of shocking discoveries in the field of education. First, I have discovered that the celebrated apathy and worthlessness of the average*

## THE PARAGRAPH (*Continued*)

student is due to unsatisfied hunger, due to his desire to be educated, and to the disdain for their jobs felt by many of those who are in charge of his education. Second, I have discovered that the worst teachers were the great scholars who produced learning in contempt of their listeners. Third, I discover that pretty contemptible scholars are every now and then among the most effective teachers. I find this fact puzzling, and I don't like it; but I find it true. And now that I am no longer a teacher I don't hesitate so much about telling truths that I don't like.

Finally, I have discovered that the best teachers have a technique which many of the good scholars and the fine disciplinarians despise and scorn to use. They are at great pains to form personal relations with inarticulate, fumbling, half-baked boys and girls. They probe them in search of latent unguessed powers. They shamelessly flatter the feeblest signs of real vitality in them. They prod them, lure them, guide them, fire them, set them in motion—in short, make successes out of puttylike dumb impossibilities.

—From: *Shaping Men and Women* by Stuart Sherman, copyright by Doubleday, Doran and Company, Inc. Reprinted by permission.

The problem of connecting the ideas in a paragraph often solves itself in the process of writing. Many paragraphs need no connecting links. If the reader feels that the various ideas composing a paragraph belong just where they have been put, the paragraph is perfect without a single connecting word. In other paragraphs the writer will use connecting links without thinking of them as such. He will use a pronoun instead of repeating a noun. He will repeat a key word or phrase. He will refer to some phrase in the topic sentence. He will use a connecting expression, like one of the following: *accordingly, again, also, as a result, besides, consequently, especially, finally, for example, for instance, furthermore, hence, however, in addition, in conclusion, in spite of this, likewise, moreover, nevertheless, next, now, naturally, on the contrary, on the other hand, similarly, therefore, then, thus, yet.*

In the following paragraph the obvious connecting elements are underlined. Others, not so obvious, like the repeating of an idea previously referred to or stated, you can easily see for yourself.

Not that either the boy or the girl—in the typical case—has any strong inclination toward further studies; nor do Dad and Mother for a moment suspect them of any such idiosyncrasy. But college is such a safe and reputable place to take care of them for the next four years. They will be looked after somewhat. Not nearly as well as they should be—not as in a good preparatory school. Still there are deans and advisers and professors and sometimes preceptors or tutors, to take the place in part of the preparatory school masters. And there is athletics, to develop their bodies, and, it is asserted, their moral character. And the fraternities, which add somewhat to anyone's social prestige, and lead to friendships with other eligible young people, which may be worth

## THE PARAGRAPH (*Continued*)

while in the future both socially and financially. And, of course, it will not hurt the children to have some further work in English and history and languages and the like; a little more French or German would come in handy on the next trip abroad; they may even take courses in Investments or Corporation Finance which might conceivably be really useful. Besides, it is quite economical. Of course their allowances will have to be large; but at that they will spend less than they would playing around in New York or Philadelphia or Chicago or San Francisco—and have better associates, and be less likely to get into serious scrapes. And, finally, everybody's doing it; Jones at the Country Club is always bragging about his boy at Princeton, and Mrs. Smith disturbs every game of bridge she plays with lugged-in references to her daughter at Bryn Mawr. And it will be so nice to have the boy eligible for the University Club. College it is!

—Max McConn, "What is College For?" from *College or Kindergarten*, The New Republic, Inc., 1929. Reprinted by permission.



(Ex. 130)

## PARAGRAPH: BY PARTICULARS AND DETAILS

DIRECTIONS: Plan a paragraph to be developed by listing particulars and details. Write your topic sentence and then give in the form of notes the various details you will use in developing your paragraph.

*Example:*

Topic sentence: But, most of all, I enjoy the pomp and pageantry of a college football game.

---

### *Notes*

1. The crowds of gay people in the city streets
2. The rush to get good seats
3. The loud-mouthed hawkers selling pennants and canes
4. The salute to the flag before the kick-off
5. The happily inebriated "alums"
6. The antics of the cheer leaders
7. The gyrations of the drum major
8. The college bands marching by in bright uniforms
9. Crowds shouting and cheering
10. Chrysanthemums worn by the co-eds
11. Bright sunlight, green turf, and crisp air
12. The hoarse croak of the broadcasting amplifiers
13. The tense moment before the kick-off
14. Friends shouting to each other
15. The roar of the crowd as a runner breaks into the open
16. The hush when a player is injured
17. The scurrying water boys wheeling out the red water wagon
18. Shouts of "Hold them! We want a touchdown!"
19. The dramatic pause before the goal posts
20. The shrill voices of the co-eds
21. The battle for possession of the goal posts

PARTICULARS AND DETAILS (Ex. 130, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

PARAGRAPH: BY PARTICULARS AND DETAILS

DIRECTIONS: Plan a paragraph to be developed by listing particulars and details. Follow the model given on the preceding page.

Topic sentence:

-----

*Notes: particulars and details*



(Ex. 131)

## PARAGRAPH: BY EXAMPLES

DIRECTIONS: Plan a paragraph to be developed by the use of examples. Make out your plan in the form of notes in which you indicate the various examples you will use to support your topic sentence

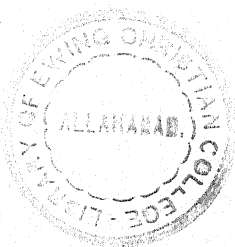
*Example:*

Topic sentence: The first year of the "New Deal" was a year of real progress toward national recovery.

-----

### *Notes*

1. Banking system reorganized
2. New confidence in the safety of banks
3. Several million unemployed returned to their jobs
4. Agriculture helped by acreage and crop control
5. Crop surpluses reduced
6. A code of fair practice adopted by many industries
7. Minimum wage standards adopted
8. Child labor abolished
9. Home and farm owners saved from loss of property by foreclosure of mortgages
10. Relief for the starving
11. Rise of commodity price level



PARAGRAPH: BY EXAMPLES (Ex. 131, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

PARAGRAPH: BY EXAMPLES

DIRECTIONS: Plan a paragraph to be developed by examples. Select a topic sentence which calls for examples. Make out your plan in the form of notes in which you list the various examples you will use in developing your paragraph.

Topic sentence:

\_\_\_\_\_

*Notes: examples*



(Ex. 132)

PARAGRAPH: BY DEFINITION

DIRECTIONS: Plan a paragraph of definition. Select a term to be defined. Phrase your topic sentence. Then make out your plan in the form of notes according to the following model:

*Example:*

Term to be defined: Americanism

Topic sentence: True Americanism implies independence and courage in the choice of principles to be supported.

---

*Notes*

1. The popular conception of Americanism
2. Ability to pick the true from the false
3. Traditional American virtues
  - a. Personal independence or individualism
  - b. Intellectual integrity
  - c. Courage
  - d. Shrewdness
4. Additional qualities needed now
  - a. Co-operation
  - b. Tolerance
  - c. Unselfishness
  - d. Neighborliness
5. Qualities to be discarded
  - a. Bigotry
  - b. Injustice
  - c. Persecution
  - d. Jingoism
  - e. Selfishness

PARAGRAPH BY DEFINITION (Ex. 132, *Continued*)

Name \_\_\_\_\_

Score \_\_\_\_\_

PARAGRAPH: BY DEFINITION

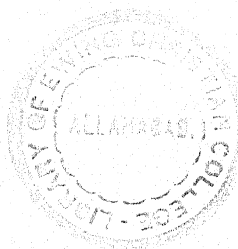
DIRECTIONS: Select one of the following terms: courage, happiness, success, college traditions, good taste, bad taste, religion, patriotism, personality, radicalism, humor, contentment. Write your topic sentence and then construct a plan of paragraph development by definition.

Term to be defined:

Topic sentence:

\_\_\_\_\_

Notes



(Ex. 133)

PARAGRAPH: BY ANALOGY

DIRECTIONS: Plan a paragraph by analogy. Make out your plan in the form of two parallel columns of notes through which you compare the two things, objects, or ideas that are similar.

*Example:*

Topic sentence: Learning how to write effective paragraphs is very much like learning how to play football.

-----

*Notes: the analogy between*

<i>Football</i>	<i>and</i>	<i>Writing</i>
1. Training, drill, and planning in football		1. Practice and study in writing
2. Player doesn't expect to run out on the field and play without preparation		2. Writer shouldn't expect to write good paragraphs by instinct
3. Learning how to pass the ball, to block, to tackle		3. Learning how to use words, mastering grammar and punctuation
4. Working out plays, study of slow-motion pictures of plays		4. Analysis of specimens of good paragraphs
5. Mastering team work		5. Learning how to arrange sentences in proper order
6. Getting the ball past the opponents and across the goal line		6. Getting the idea past the reader's inertia and indifference and into his mind
7. Selecting the right plays to use in various situations		7. Selecting the right method of paragraph development for various situations
8. Taking advantage of the mistakes and weaknesses of your opponents		8. Keeping the reader constantly in mind; choosing the method that will best convey the idea to him

PARAGRAPH: BY ANALOGY (Ex. 133, *Continued*)

Name .....

Score .....

PARAGRAPH: BY ANALOGY

DIRECTIONS: Plan a paragraph by analogy. Write a topic sentence and then fill the rest of the page with notes showing the similarity between the two things that you are comparing.

Topic sentence:

.....

*Notes: the analogy between*

*and*

--	--



## TOPIC SENTENCES FOR PRACTICE

### PARTICULARS AND DETAILS

1. A country boy's first week in college is full of surprises and disillusionments.
2. Have you ever watched little children at play?
3. I have always been interested in the pathetic efforts of people to be amused at a summer resort.
4. To the inexperienced camper, sleeping on a bed of fir boughs is an evil dream of a medieval torture chamber.
5. Participation in college debating helps to give a person ease and self-confidence.
6. I derive both pleasure and profit from my hobby.
7. Life on a farm is an eternal battle against nature.
8. Any girl can be popular by constantly practicing unselfishness.
9. A boy's social education begins at the moment he becomes conscious of the existence of girls.
10. More things have been accomplished by bluffing than most people believe.

### EXAMPLES

1. Life in a fraternity house is a long series of compromises.
2. Some books should not be read a second time.
3. Many things are worth doing but they are not all worth doing well.
4. Coaching college football is a precarious occupation.
5. If you want to read a good book, take one that has been awarded some prize.
6. You will find both humor and romance in geographical names.
7. The worst way to succeed in college is to assert your individuality.
8. A good college professor must always temper truth to the shorn lamb.
9. Contrary to popular belief, poets usually live to a ripe old age.
10. There are a number of traditions on this campus that should be given a quiet burial.

### DEFINITION

1. Loyalty is a form of unselfishness.
2. A conservative is a person who does not believe that anything should ever be done for the first time.
3. College traditions are proof of the fact that the good that men do often lives after them.
4. College traditions are a form of ancestor worship.
5. A specialist is a person who daily learns more and more about less and less until he becomes mentally unbuttoned.

### TOPIC SENTENCES (*Continued*)

6. A liberal education trains a man to enjoy the things which he will never have a chance to enjoy.
7. A radical is someone with whose ideas we disagree.
8. A sorority is a group of girls who spend four years trying to grow more like each other.
9. A successful teacher is one who makes his students work hard and like it.
10. Courage is a lack of imagination.

### ANALOGY

1. College is not a place; it is a point of view.
2. Words are like some people that I know.
3. Words are like clothes.
4. The best college teacher is he who sees himself as an inspired prophet preaching a new religion.
5. It is easy to see why a badger (a beaver, a gopher, a wolverine, etc.) should be the symbol of our university.
6. Thoughts are like birds; we can't keep them from flying through our minds, but we can keep them from nesting in our hair.
7. A good book is the best of friends.
8. Love is a gamble.
9. My roommate is a shoulder to weep upon.
10. Politics is a game played by idiots.

### COMPARISON AND CONTRAST

1. College life as I see it is very different from college life as I thought it would be.
2. I would rather live in a dormitory than in a fraternity house.
3. The student can make his course in Freshman English either an opportunity or a bore.
4. For a long time I weighed the different advantages of a small college and a large university.
5. He who succeeds in college will also succeed in business or in a profession.
6. My career is marriage.
7. College English differs from high-school English in several important respects.
8. After talking with a number of graduates of liberal arts colleges I decided to enter a technical school.
9. Everyone knows how a good roommate differs from a poor one.
10. Being a student is a full-time job.

## THE USE OF THE LIBRARY

Early in your first year at college you should get acquainted with several important departments of your college library. For a time at least, the specialized departments, like the seminar libraries, need not concern you. You should, however, know something about four departments: 1. the general circulating library; 2. the reference library; 3. the reserve-book room; 4. the periodical library and reading room.

Most of the books in your college library may be taken out for reading and study at home. These books you may get by presenting a call slip, properly filled out, at the loan desk. To find the book that you want you will need to consult the card catalogue. This is a collection of cards listing every book, bulletin, pamphlet, or periodical that the library owns. The cards are arranged alphabetically according to authors, titles, and subjects. In other words, every book is listed on at least three separate cards. You can therefore find a book if you know the author's name, or the title, or the subject with which it deals. Magazines and bulletins are usually listed by title; that is, the card catalogue will tell you whether or not the library possesses a certain magazine or series of bulletins. For detailed information about the contents of these periodicals or bulletins you will have to consult other guides.

When you have found the proper card in the card catalogue, you must copy on the call slip the author's name, the title of the book, and the call number.

A call number is a symbol or group of symbols used by libraries to designate any particular book. The call number for any book is placed in the upper left-hand corner of the card-catalogue card, on the back cover of the book, and usually on the inside cover as well. Books are arranged on shelves according to their call numbers. Call numbers usually consist of two parts: the upper part is the classification number, and the lower part the author and book number.

Although you may get a book from the library without knowing anything about the systems of classification that libraries use, you may need this information later when you are given the privilege of going into the stacks to look for the books that you want.

Two systems of classification are used by libraries in this country: the Library of Congress and the Dewey Decimal systems. The Library of Congress system uses the letters of the alphabet, followed by Arabic numerals or additional letters, as the basis of its classification. The following are the main divisions:

## THE USE OF THE LIBRARY (*Continued*)

A General works	M Music
B Philosophy—Religion	N Fine Arts
C History—Auxiliary sciences	P Language and literature
D History and topography (except American)	Q Science
E and F American history	R Medicine
G Geography—Anthropology	S Agriculture—Plant and animal industry
H Social sciences	T Technology
J Political science	U Military science
K Law	V Naval science
L Education	Z Bibliography and library science

The Dewey Decimal system uses a decimal classification. The entire field of knowledge is divided into nine groups, with an additional group for general reference books. Each main group is again divided into nine groups. In the following table the subdivision is shown under the class of natural science.

000	General works
100	Philosophy
200	Religion
300	Sociology
400	Philology
500	Natural science
510	Mathematics
520	Astronomy
530	Physics
540	Chemistry
550	Geology
560	Paleontology
570	Biology
580	Botany
590	Zoology
600	Useful arts
700	Fine arts
800	Literature
900	History

The reference library contains such works of general interest as encyclopedias, year books, atlases, dictionaries, and so forth. Reference books must be used in the reference room.

In most college libraries certain books used by large groups of students are placed on reserve. These books, like reference books, must be used in the library. They differ from reference books, however, in that they are returned to the general circulation lists after the special need for them has passed.



## THE USE OF THE LIBRARY (*Continued*)

The periodical library consists of bound and unbound copies of magazines, newspapers, and bulletins. Bound copies of magazines, since they cannot easily be replaced if lost or damaged, are usually not allowed to circulate outside the library. Current issues of magazines are kept in a reading room where anyone who wishes may read them

### THE CARD CATALOGUE

If you are to use the card catalogue most profitably, you should know what information is available in it. Some of the items on a library card concern librarians only, but every student should know which of the items contain information useful to him. The following is an example of a typical author card:

<b>Overstreet, Harry Allen, 1875-</b>		
We move in new directions, by H. A. Overstreet . . . New York, W. W. Norton & company, inc. [1933]		
x p., 1 l., 13-284 p. 22 $\frac{1}{2}$ cm.		
"First edition."		
1. Social problems. 2. Social ethics. 3. U.S.—Civilization. 4. U.S. —Soc. condit. 5. Socialism in U.S. I. Title.		
Library of Congress	HN64.O93	33-27299
_____ Copy 2.		
Copyright A 65051	[5-5]	301

1. "Overstreet, Harry Allen, 1875-" tells you the author's name, last name given first; the date of his birth, 1875; and that at the time this card was made out he was still living.
2. "We move . . . [1933]" tells you the title of the book; the author's name, written in the natural order; the place of publication; the name of the publisher; the date of copyright.
3. The fourth line tells you that the book has ten pages numbered in Roman numerals; that there is one leaf printed on one side only; that the numbered pages run from 13 to 284; and that the book is 22 $\frac{1}{2}$  centimeters tall.
4. "First edition" is a notation coming under the heading of descriptive notes.
5. The next two lines give you the subject references under which the book can be found. You will find the book listed under social problems; social ethics; U.S. civilization; U.S. social conditions; and under the title.
6. The rest of the information is primarily for librarians, but since you cannot tell what is important on a card unless you know what all the symbols mean, you should learn that:
  - a. "Library of Congress" is the identification tag of the Library of Congress;

## THE USE OF THE LIBRARY (*Continued*)

- b. "————— Copy 2" means that the Library of Congress has two copies, with exactly the same title and author's name (for which the blanks);
- c. "HN64.093" is the Library of Congress cataloguing symbol;
- d. "33-27299" is the order number used by librarians in ordering cards;
- e. "Copyright A 65051" is the Library of Congress key to the copyright of the book;
- f. "[5-5]" is its key to the printing of this card;
- g. "301" is the class number under the Dewey Decimal System.

The following is an example of a title card:

Modern English in the making.	
PE1075 M3	<b>McKnight, George Harley, 1871-</b>
Modern English in the making, by George H. McKnight . . . with the assistance of Bert Emsley . . . New York, London, D. Appleton and company, 1928.	
xii p., 1 l., 590 p. front., illus., pl., facsims. 21 <sup>cm</sup> .	
1. English language—Hist. 2. English language—Grammar, Historical. I. Emsley, Bert, joint author. II. Title.	
Library of Congress	PE1075.M3
28-23547	
————— Copy 2	
Copyright A 1054337	[35u2]

The following is an example of a subject card:

U.S. -- Economic Conditions	
HC103 B57	<b>Bogart, Ernest Ludlow, 1870-</b>
. . . Economic history of the American people, by Ernest Ludlow Bogart . . . New York, London [etc.] Longmans, Green and co., 1930.	
xii p., 1 l., 797 p. illus. (maps) diagrs. 22 <sup>1</sup> / <sub>2</sub> <sup>cm</sup> . (Longmans' economics series)	
"First edition." "Bibliographical note" at end of each chapter.	
1. U.S.—Econ. condit. 2. U.S.—Indus.—Hist	
Library of Congress	HC103.B57
30-28303	
————— Copy 2.	
Copyright A 29217	[33z3]
330.973	

(Ex. 134)

Name \_\_\_\_\_

Score \_\_\_\_\_

### THE CARD CATALOGUE

DIRECTIONS: The statements below refer to the card reproduced on this page. In the column of figures at the left encircle every number that represents a true statement.

Untermeyer, Louis, 1885—

American poetry since 1900, by Louis Untermeyer . . . New York,  
H. Holt and company, 1923.

xiii p., 2 l., 3—405 p. front. ports. 23<sup>cm</sup>.

“This volume . . . is based on a previous collection of essays ‘The  
new era in American poetry.’”—Pref.

1. American poetry—20th cent.—Hist. & crit.

Library of Congress

PS324.U63

23—14228

\_\_\_\_\_ Copy 2

Copyright A 760311

- 1 2 3 4 The first item informs us that 1. the author wrote the book in 1885  
2. the author's name is Louis Untermeyer 3. The author was born  
in 1885 4. he was still living when this card was made out.
- 1 2 3 4 The third item informs us that 1. the book is 23 centimeters high  
2. the book contains portraits 3. the frontispiece follows page 405  
4. the book begins with thirteen pages numbered in Roman numerals.
- 1 2 3 4 “PS324.U63” is 1. the order number to be used in ordering cards  
2. the cataloguing symbol under the Dewey Decimal classification  
3. the Library of Congress key to the copyright of the book 4. the  
call number under the Library of Congress system.
- 1 2 3 4 “1. American poetry—20th cent.—Hist. & crit.” informs us that  
1. the book is also catalogued under the title of the book 2. the book  
was written in the twentieth century 3. the book may be found on a  
subject card 4. one may locate the book by looking under “American  
poetry.”
- 1 2 3 4 Other information which this card gives is 1. that it was published  
in 1923 2. that the author had written a previous book similar to  
this one 3. that the publisher is Henry Holt and Company 4. that  
it was published by the Library of Congress.

# THE CARD CATALOGUE (Ex. 134, *Continued*)

DIRECTIONS: Follow the directions given on the preceding page.

## Curtis, Mary Isabel.

England of song and story; a picture of life in England and a background for English literature of the 16th, 17th, and 18th centuries, by Mary I. Curtis. Boston, New York [etc.] Allyn and Bacon [c1931]

xix p., 1 l., 493 p. front., illus. (incl. plans) 19<sup>cm</sup>.

1. England—Soc. life & cust. 2. England—Descr. & trav. I. Title.

Library of Congress	DA110.C95	31—11176
Copyright A 37036	[37m <sup>23</sup> ]	914.2

- 1 2 3 4 5 This is an example of 1. a subject card 2. a title card 3. an author card 4. a bibliography card 5. a note card.
- 1 2 3 4 5 The second item gives us this information: 1. the book was written by Mary I. Curtis 2. the book is a collection of stories of which Mary I. Curtis is the editor 3. the publisher is Allyn and Bacon 4. the book was copyrighted in 1931 5. the book was written by two men, Allyn and Bacon.
- 1 2 3 4 5 The third item tells us that 1. the book begins with nineteen pages numbered in Roman numerals 2. there is a frontispiece after page 493 3. the book contains illustrations 4. the book has 493 pages numbered in Arabic numerals 5. the book is nineteen inches high.
- 1 2 3 4 5 "DA110.C95" is 1. the order number to be used in ordering cards 2. the cataloguing symbol under the Library of Congress classification 3. the number of copies published in the first edition 4. the cataloguing symbol under the Dewey Decimal system 5. the key to the copyright of the book.
- 1 2 3 4 5 Other information that this card gives is: 1. the class number under the Dewey Decimal system 2. that the book is also listed under its title 3. that it may also be found under the subject of "Social life and customs in England" 4. that the book is no longer in print 5. that the Library of Congress published the book.



## THE REFERENCE LIBRARY

A complete list of reference books would be almost endless. Many of these you will use later in your college courses. Some you will probably never hear about. The list given here consists of those which you will probably need to consult during your freshman or sophomore year. Go to the library and find out where these books are shelved. Examine them, and examine others like them that you will find on the shelves.

In the following list the date given with each reference work is usually the date of the latest revision.

### THE GENERAL ENCYCLOPEDIAS

**Encyclopaedia Britannica, 14th ed., 24 vols., Encyclopaedia Britannica Co., London, 1937.**

This is an exhaustive work, consisting of over 45,000 subject entries, with an index of over 500,000 entries. The articles, written usually by recognized authorities, cover almost every field of human knowledge. The more important articles are signed with the initials of the authors; the index to the initials is found in each volume. The subjects are arranged alphabetically; the index is found in volume 24. There are bibliographies, illustrations, maps, figures, and diagrams.

**Encyclopedia Americana, 30 vols., Americana Corporation, New York, 1936.**

The articles in the *Americana*, usually shorter than in the *Britannica*, are written by authorities in the various fields. The more important articles are signed in full. The various aspects of modern life—business, industry, science, government—are dealt with in reliable and compact essays. The historical studies are especially good. Like the *Britannica*, it has bibliographies and illustrations. There are 300 full-page maps. The index is in volume 30.

**New International Encyclopaedia, 25 vols., Dodd, Mead and Company, New York, 1922, (sup., 2 vols., 1925; 2 vols., 1930); distributed by Funk and Wagnalls.**

Although the *New International* is written from the American point of view, it is really international in scope. The 75,000 articles cover a wide field. Good bibliographies, maps, illustrations, and reading courses are included. The articles are unsigned, but the table of contents of each volume gives the authors of the more important articles.

### THE SPECIAL ENCYCLOPEDIAS

**The Catholic Encyclopedia, 17 vols., Robert Appleton Company, New York, 1907-1922 (vols. 16-17 published by the Encyclopedia Press).**

Although this work deals primarily with the accomplishments of Catholics, its scope is rather general. The signed articles are arranged alphabetically. It is useful not only for subjects relating to the Catholic Church but also for subjects relating to medieval literature, history, art, and philosophy.

## THE REFERENCE LIBRARY (*Continued*)

**The Jewish Encyclopedia, 12 vols., Funk and Wagnalls, New York, 1925.**

This work contains articles (signed by initials) dealing with the history, traditions, customs, literature, and accomplishments of the Jewish people from the earliest times to the present.

**Bailey, L. H., ed., *Cyclopedia of American Agriculture*, 4 vols., The Macmillan Company, New York, 1907-1909.**

Signed articles are grouped under four heads: vol. 1, farms; vol. 2, crops; vol. 3, animals; vol. 4, farm and community. Bibliographies and illustrations are included.

**Hastings, James, ed., *Encyclopaedia of Religion and Ethics*, 13 vols., Charles Scribner's Sons, New York, 1908-1928.**

This work contains signed articles on various religions, systems of ethics, philosophies, religious customs and practices, persons important in religious history, and places famous because of religious associations.

**Monroe, Paul, ed., *Cyclopedia of Education*, 3 vols., The Macmillan Company, New York, 1925.**

This work contains articles dealing with various educational systems noted educators, and colleges and universities.

**Munn, Glenn G., *Encyclopedia of Banking and Finance*, 2 vols., Bankers Publishing Company, New York, 1935; 1 vol., 1937.**

This is a manual of terms relating to banking, money, credit, trusts, foreign exchange, insurance, markets, securities, and the like.

**Seligman, Edwin R. A., and Johnson, Alvin, eds., *Encyclopaedia of the Social Sciences*, 15 vols., The Macmillan Company, New York, 1930-1935 (reprinted in 8 vols. in 1937).**

The articles about sociology, political science, economics, ethics, philosophy, education, etc., are prepared under the sponsorship of ten national learned societies. Good bibliographies and an index are included.

## THE YEAR BOOKS

**The World Almanac and Book of Facts, The New York World-Telegram, New York, 1868 to date.**

This is the most widely used of the year books. It gives summarized and tabulated information about everything of importance that happens in the fields of science, finance, politics, medicine, sports, literature, current affairs, etc.

**The American Year Book, now published by the American Year Book Corporation, 1910 to date.**

The articles for this year book are prepared under the direction of representatives of 45 national learned societies. They are classified under such headings as science, history, American government, etc. The articles are signed.

**The Americana Annual, Encyclopedia Americana Corporation, New York, 1923 to date.**

This is the annual supplement to the *Encyclopedia Americana*.

## THE REFERENCE LIBRARY (*Continued*)

**The New International Year Book**, now published by Funk and Wagnalls, New York, 1907 to date.

This is the annual supplement to the *New International Encyclopaedia*.

**Statesman's Year-Book**, The Macmillan Company, London, 1864 to date.

Information about governments, industries, resources, etc., is given by countries, the British Empire being listed first, followed by the United States and then the other countries in alphabetical order.

### BIOGRAPHICAL DICTIONARIES

**Dictionary of National Biography**, 22 vols., Oxford University Press, London, 1921-1922.

This contains biographies of famous persons of the British Empire who are no longer living.

**Dictionary of American Biography**, 20 vols., Charles Scribner's Sons, New York, 1928 to 1936.

Prepared under the auspices of the American Council of Learned Societies, this is the American equivalent of the *Dictionary of National Biography*. This work contains the biographies of more than 15,000 men and women who have made some special contribution to our national life. Each biography is written by a recognized authority.

**Who's Who**, A. and C. Black, Ltd., London, 1849 to date.

This is an annual publication containing compact biographies of prominent living Englishmen and a few famous persons of other nations.

**Who's Who in America**, A. N. Marquis Company, Chicago, 1899 to date.

This is published every two years. It gives brief biographical sketches of famous living persons in the United States.

### DICTIONARIES AND BOOKS OF SYNONYMS

**New English Dictionary**, 10 vols. and sup., Oxford, Clarendon Press, 1888 to 1933.

This dictionary, also called the *Oxford Dictionary*, *Murray's Dictionary*, *N. E. D.*, and *O. E. D.*, is not for general use. Its purpose is to give the history of every word in the English language for the last 800 years. It contains many quotations illustrating meanings of words in various periods, full discussions of derivations and changes in meanings and spellings.

**Webster's New International Dictionary**, 2nd ed., G. and C. Merriam Company, Springfield, Massachusetts, 1934.

This edition, published after ten years of preparation, is an entirely new book. It is the dictionary almost universally appealed to as the final authority in spelling, meaning, pronunciation, derivation, and usage.

**New Standard Dictionary**, Funk and Wagnalls, New York, 1935.

This one-volume unabridged dictionary is kept up-to-date through changes and editions with every printing.



**Century Dictionary and Cyclopedia, 12 vols., The Century Company, New York, 1911.**

This is a comprehensive work but now somewhat out of date. Each volume has a supplement of new words and phrases and new definitions. Hence it is often necessary to look for a word in two places in the same volume.

Volume 11, *Cyclopedia of Proper Names*, gives names from history, literature, biography, geography, mythology, art, etc.

**The Roget Dictionary of Synonyms and Antonyms, G. P. Putnam's Sons, New York, 1931.**

This is *Roget's Thesaurus*, revised and modernized, and completely rearranged in form. The revision is a decided improvement. Words are listed in dictionary order. The most important entries are followed by synonyms grouped as nouns, verbs, adjectives, and adverbs. Less important words are followed by a few synonyms and a reference to a major group.

**Allen, F. Sturges, Allen's Synonyms and Antonyms, Harper and Brothers, New York, 1938.**

The words, in alphabetical order, are followed by synonyms and antonyms but not by definitions. Usage labels, such as *affected*, *archaic*, *colloq.*, *formal*, *obs.*, etc., are helpful.

**Crabb, George, Crabb's English Synonyms, Harper and Brothers, New York, 1934.**

The words, in alphabetical order, are arranged by first word of groups of synonymous words, with explanations and examples of use. There are cross references and an index.

**Fernald, James C., English Synonyms and Antonyms, Funk and Wagnalls, New York, 1938.**

Under key words are synonyms and antonyms and correct use of prepositions, followed by discussions of differences between synonyms. There are questions for study and an index in part 2.

GAZETTEERS AND ATLASES

**Lippincott's New Gazetteer, J. B. Lippincott Company, Philadelphia, 1906 (1931 with conspectus of 15th census).**

A gazetteer is a geographical dictionary of the world, containing short descriptions of countries, rivers, cities, mountains, etc. This gazetteer needs to be brought up-to-date.

**Rand McNally Commercial Atlas and Marketing Guide, 68th ed., Rand McNally and Company, Chicago, 1937.**

This contains information about population, transportation, products, manufacturing, markets, steamship lines, and railroads. The maps are large and there is a good index.

**The New-World Loose Leaf Atlas, C. S. Hammond and Company, New York, 1929.**

This contains large maps—historical, economic, political, and physical. It is well indexed.

**Hammond's New World Atlas, Doubleday, Doran and Company, Garden City, New York, 1937.**

This is similar to the *New-World Loose Leaf Atlas*.



## THE REFERENCE LIBRARY (*Continued*)

**The Times Survey Atlas of the World, The Times, London, 1924.**

There are 112 maps—political, commercial, racial, religious, etc. A pronouncing index and gazetteer are included.

### LITERATURE

**Cambridge History of English Literature, 15 vols., Cambridge University Press, 1907–1927.**

The chapters are arranged by periods and famous authors, each chapter being written by a specialist in that field. The bibliographies are extensive but not up-to-date.

**Cambridge History of American Literature, 3 vols., The Macmillan Company, New York, 1933; 4 vols., G. P. Putnam's Sons, New York, 1917–1921.**

This is similar in arrangement and plan to the *Cambridge History of English Literature*.

### GUIDES TO THE USE OF LIBRARIES

**Hutchins, Margaret, Johnson, Alice S., Williams, Margaret S., Guide to the Use of Libraries, 5th ed., H. W. Wilson Company, New York, 1936.**

**Mudge, I. G., Guide to Reference Books, 6th ed., American Library Association, Chicago, 1936.**

### LITERARY QUOTATIONS

**Bartlett, John, Familiar Quotations, 11th ed., Little, Brown and Company, Boston, 1937.**

The quotations are arranged chronologically by the date of the author's birth. There is an index of authors in the front. The quotations are indexed by important words in the back of the book.

**Hoyt, J. K., Hoyt's New Cyclopedia of Practical Quotations, Funk and Wagnalls, New York, 1922.**

The quotations are arranged alphabetically by subjects, and then by authors under the subjects. Quotations represent English and foreign languages, both ancient and modern. The book is well indexed.

**Stevenson, Burton, The Home Book of Quotations, Dodd, Mead and Company, New York, 1934.**

About 50,000 quotations are arranged alphabetically by subjects. The authors are indexed, and quotations are listed by important words in each quotation.

### MYTHOLOGY AND ANTIQUITIES

**Peck, Harry T., Harper's Dictionary of Classical Literature and Antiquities, American Book Company, New York, 1897.**

This work deals with Greek and Roman history, literature, mythology, geography, biography, etc. The arrangement is alphabetical, with cross references.

## THE REFERENCE LIBRARY (*Continued*)

**Smith, Sir William, A Dictionary of Greek and Roman Antiquities, 2 vols., John Murray, London, 1890-1891.**

This is primarily for the classical scholar.

**Gayley, Charles M., Classic Myths in English Literature and Art, Ginn and Company, Boston, 1911.**

This is a popular handbook.

## INDEXES TO PERIODICALS AND NEWSPAPERS

**Poole's Index to Periodical Literature, 1802-1881, supplements: 1882-1886, 1887-1891, 1892-1896, 1897-1901, 1902-1906.**

This guide indexes about 590,000 articles in 12,241 volumes of 470 different American and English periodicals. To be able to use it intelligently, you must know that: it is a subject index only; it has no author entries; all articles having a distinct subject are entered under that subject; articles having no subject, like poems and stories, are entered under the first word of the title; no date is given, only volume and page, but not inclusive paging; the periodicals indexed are principally of a general nature.

**Readers' Guide to Periodical Literature, 1900 to date.**

This is a monthly publication, with annual and permanent cumulated volumes. Its special features are: the entries are under author, title, and subjects; it gives volume, inclusive paging, and date; it indicates illustrations, portraits, maps, etc.; it indexes book reviews up to 1904; it has a list of 597 books in the second and third cumulated volumes.

**Agricultural Index, 1916 to date.**

This is a subject index, issued nine times a year and cumulated annually, except that every third year a three-year cumulation is published instead of the annual volume.

**Experiment Station Record, 1889 to date.**

This is a record and digest of current agricultural literature, so complete that it serves as an index to periodical, bulletin, and report material on the subject.

**Dramatic Index, 1909 to date.**

This is an annual subject index to all articles on drama, the theater, actors and actresses, playwrights, and plays in about two hundred English and American periodicals.

**The Education Index, 1929 to date.**

This is an author and subject index. The field covered is obvious from the title.

**The Art Index, 1929 to date.**

This an author and subject index.

**Index to Legal Periodicals, 1908 to date.**

This is an author and subject index, issued quarterly with annual cumulations.

## THE REFERENCE LIBRARY (*Continued*)

### **Index Medicus, 1879-1926.**

### **Quarterly Cumulative Index Medicus, 1927 to date.**

This guide to medical literature is a subject and author index to over 1200 periodicals in many languages. It is issued four times a year.

### **Engineering Index, 1892-1906.**

### **Engineering Index Annual, 1906 to date.**

This is a classified subject index from 1906 to 1918, and an alphabetical index from 1919 to date.

### **Industrial Arts Index, 1913 to date.**

This is published monthly with annual cumulations. It is a subject and title index.

### **International Index to Periodicals, 1907 to date.**

This consists of current issues and cumulations in annual and permanent volumes. It is an author and subject index. The *International Index* deals with more scholarly journals than does the *Readers' Guide*. It is the best guide to articles in the foreign languages, especially in German and French.

### **New York Times Index, 1913 to date.**

This is a monthly index of the pages of *The New York Times*, with annual cumulations. The references, arranged according to subject entries, are to date, section, page, and column. It may be used as an index to any daily newspaper in the United States, since the same news stories will probably be found in all daily papers on the day they appear in the *Times*.



## THE RESEARCH ARTICLE

The research article, often called the investigative theme or the term paper, is an exposition which aims to present the results of careful and thorough investigation of some chosen or assigned subject. Most of the courses which you will take after your freshman year will call for term papers. Some of these term papers may depend on laboratory experiments or on field work; most of them, however, will be based entirely on published material. The information given here applies to themes based on investigations in libraries.

The purposes of the research paper may be: 1. to assemble and present in easily accessible form information which the reader would have difficulty in finding for himself; 2. to assemble, to draw conclusions from, and to pass judgment on information and ideas given by a number of different writers; 3. to examine investigations done by others as a basis for further original investigations or for a new and original interpretation.

Writing a research paper will be a valuable experience for you. Through the work that you will do you will become acquainted with the resources of your college library. You will learn how to find information in books, periodicals, pamphlets, documents, and bulletins. Then, after you have found your sources, you will get training in note-taking and in assembling and organizing materials. You should learn to discriminate between various sources and authorities, refusing to accept as true any statement for the mere reason that it is in print. And finally you will get excellent training in writing, because your material will have to be digested, organized, and adapted for some specific class of readers. The one thing that a good research paper emphatically is not, is a collection of excerpts and quotations. The substance of your paper is second-hand, but the presentation of it is your own, and it should reflect some of the interesting qualities of your personality.

A good research paper, as has just been said, should not be a mere collection of quotations. It should have certain positive virtues. In the first place, it should be accurate—accurate in fact, in proportion and emphasis, and in the acknowledgment of sources. Then it should be intelligible to the reader. The material should be so organized and interpreted that the article becomes a guide to a reader who knows nothing about the subject. Finally, the article should be interesting. A good research paper should never be stiff, formal, or dull. It should possess the same sparkle that gives life to any other kind of theme. Some of the interest, it is true, will come from the subject matter, but even the most interesting material may be made dull through lifeless writing.



## THE RESEARCH ARTICLE (*Continued*)

### CHOOSING THE SUBJECT

When you are choosing a subject for the research paper your first impulse will be to take one about which you already know something. Nothing can be said against a choice of this kind. But you might also consider the possibility of using the research project to extend your interest to an entirely new field. It may be a wiser move on your part to take a subject about which you know absolutely nothing. After all, you are in college to learn new things. Your choice of subject is limited by several other considerations: the amount of material your college library has on the subject; the amount of time you have for the investigation; and the ability of your English instructor to give you the necessary criticism and guidance.

#### *List of Subjects*

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| 1. Food allergy                     | 31. American Medical Association |
| 2. Endocrine glands                 | 32. New roses                    |
| 3. Migratory birds                  | 33. The American Legion          |
| 4. Sir Basil Zaharoff               | 34. The Supreme Court            |
| 5. The Smithsonian Institution      | 35. The American Bar Association |
| 6. The Zeppelins                    | 36. Butterflies                  |
| 7. Advances in air conditioning     | 37. Arbor Day                    |
| 8. Canned blood                     | 38. Bee culture                  |
| 9. Stratosphere flights             | 39. Co-operative buying          |
| 10. The electric eye                | 40. Log cabins                   |
| 11. The Golden Gate bridge          | 41. The perennial border         |
| 12. The Florida ship canal          | 42. Co-operative marketing       |
| 13. The civil war in Spain          | 43. Modern Arabia                |
| 14. Soil conservation service       | 44. The Mayan civilization       |
| 15. Telephone progress              | 45. Plant hormones               |
| 16. Social Security Act             | 46. Cartoons and cartoonists     |
| 17. The U. S. Public Health Service | 47. Paul Cézanne                 |
| 18. Diego Rivera                    | 48. Folk-dances                  |
| 19. Modern American painting        | 49. Deep sea explorations        |
| 20. The Olympic Games               | 50. Lespedezas                   |
| 21. Archery                         | 51. Gargoyles                    |
| 22. National Geographic Society     | 52. Disarmament                  |
| 23. Metropolitan Museum of Art      | 53. The rock garden              |
| 24. Virus diseases                  | 54. Farm tenancy                 |
| 25. Insulin                         | 55. Greenland                    |
| 26. Artificial fever                | 56. Egg-laying contests          |
| 27. Irish Free State                | 57. Locusts                      |
| 28. The resources of Alaska         | 58. Land-grant colleges          |
| 29. The McGuffey readers            | 59. The <i>Lusitania</i>         |
| 30. Dust storms                     | 60. Mayan Art                    |

THE RESEARCH ARTICLE (*Continued*)

61. Stanley Baldwin
62. Why do birds migrate?
63. Boulder Dam
64. Cannibalism
65. Vitamins
66. Modern American music
67. The Suez Canal
68. Unemployment insurance
69. The Rome-Berlin axis
70. Ultra-violet rays
71. Old age pensions
72. The Isle of Man
73. Student self-government
74. Alpha rays
75. The Jewish State
76. Teaching as a career
77. Germany's lost colonies
78. Problem children
79. The Russian constitution
80. Music and citizenship
81. Automobile accidents
82. Colonial architecture
83. An efficient kitchen
84. Parent-teacher associations
85. Planning a small house
86. New anesthetics
87. Correspondence courses
88. Education of the feeble minded
89. How to make a lawn
90. Amplifiers
91. New uses for aluminum
92. Advertising mediums
93. The used-car problem
94. Automobile trailers
95. Public employment offices
96. Enzymes
97. Flood control
98. Uses of natural gas
99. New automotive fuels
100. Altitude flying
101. Model homes
102. Earthquakes
103. Glass brick
104. Holding companies
105. Prefabricated houses
106. Government housing projects
107. Dust diseases
108. Monel metal
109. Weather forecasting
110. Religion in Soviet Russia
111. First editions
112. Guaranty of bank deposits
113. Basement recreation rooms
114. Schools in Soviet Russia
115. The Soviet army
116. Highway illumination
117. Modern treatment of burns
118. Tourist camps
119. Wood preservation
120. The Soviet theater
121. Color blindness
122. Adult education
123. What is communism?
124. Yugoslavia
125. Youth in Soviet Russia
126. Dust explosions
127. Industrial diseases
128. The career of Masaryk
129. The Danzig question
130. The opium trade
131. The Gran Chaco dispute
132. Partitioned Palestine
133. The Soviet air fleet
134. Stories about dogs
135. The poetry of Carl Sandburg
136. The little theater
137. Grand opera in English
138. Proletarian literature
139. Negro poets
140. Professional football
141. Censorship of motion pictures
142. The symphony orchestra
143. The poet laureate of England
144. Rhodes scholarships
145. Belasco's stage technique
146. The novels of Willa Cather
147. Nobel Prize winners in literature
148. Expressionism in the theater
149. Novels dealing with the World War
150. The work of Luther Burbank

## THE RESEARCH ARTICLE: BIBLIOGRAPHY

- |  |                                      |
|--|--------------------------------------|
| 151. Literature of the frontier            | 176. Manchukuo                       |
| 152. Recent historical novels              | 177. The poems of E. A. Robinson     |
| 153. The poetry of Amy Lowell              | 178. Utopias                         |
| 154. Famous Shakespearean actors           | 179. Dictators                       |
| 155. The pulp magazines                    | 180. The totalitarian state          |
| 156. Advertising over the radio            | 181. Termites                        |
| 157. Technique of a radio play             | 182. Television                      |
| 158. A planned national economy            | 183. The G-Men                       |
| 159. A state police system                 | 184. Igor Stravinsky                 |
| 160. Some recent inventions                | 185. Prospects of peace              |
| 161. College graduates and business        | 186. Preparedness for peace          |
| 162. Careers for college women             | 187. The career of Gershwin          |
| 163. Pulitzer prize winners                | 188. Strategy in football            |
| 164. American folk-songs                   | 189. Consumers' co-operatives        |
| 165. The detective novel                   | 190. Racketeering                    |
| 166. How to enjoy poetry                   | 191. San Francisco Bay bridges       |
| 167. Modern stage lighting                 | 192. Control of poliomyelitis        |
| 168. Organization of the League of Nations | 193. The plays of Clifford Odets     |
| 169. Successes of the League of Nations    | 194. Shakespeare in motion pictures  |
| 170. Failures of the League of Nations     | 195. Famous motion picture directors |
| 171. Free verse                            | 196. Tap dancing                     |
| 172. Wordsworth's religion of nature       | 197. Development of color films      |
| 173. Modernistic architecture              | 198. Novels about China              |
| 174. Sinclair Lewis as a social reformer   | 199. Film censorship                 |
| 175. Literature of the small town          | 200. Communism in China              |

Before you commit yourself definitely to a subject, spend a few minutes in the library checking over the available material. Look in the card catalogue. Make sure that your library has a number of books dealing with your subject—or at least the general field of which your subject is a part. Look in the *Britannica*, the *Americana*, and one or two of the year books. Then glance through two or three of the periodical indexes. If you fail to find a promising amount of material on your subject, select another one.

## THE BIBLIOGRAPHY

A bibliography is an alphabetized list of books, articles, bulletins, or documents relating to a given subject or author. Bibliographies may be classified as either complete or limited.

A complete bibliography consists of all the references relating to a given subject. It has nothing to do with the number of sources available in your library or the number actually used in the preparation of any research article. It is a directory of the source material. Like a telephone directory it is there



## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

to be used, although you may never have occasion to use every item in it.

In your work you should attempt to prepare as complete a bibliography as possible. It will be limited enough because of your inexperience in this kind of work and because of the conditions under which you must work. No one can say definitely how many items you should have, but if you take one of the subjects listed here, it should be possible for you to get from fifty to a hundred references in two or three excursions to the library. Get more if you can. You must remember that many of the books or articles you want will not be in your library. Some of the references will be worthless to you. Some will be too old to use. Some will deal with phases of your subject that you will not be able to incorporate into your paper. Get a good list of references; you will be saved trouble and worry later if you do.

### BIBLIOGRAPHY CARDS

Before you go to the library, get a supply of 3 × 5 note cards. Use a separate card for each reference. Copy your references on the cards; it is a silly waste of time to copy references into a notebook and then transfer them to cards. Use the forms recommended here. Remember that every reference must have three separate items of information: the author's name, the title, and the facts of publication. If you cannot find the author's name, start with the second item. In making out your cards, translate the forms used by guides to periodicals into more generally understood forms. Although you will find references in which Roman numerals are used, it is better for you to use Arabic numerals exclusively. The present tendency is to avoid Roman numerals in all kinds of references. Never abbreviate the names of periodicals. Label the volume number and the page numbers; use *vol.* for *volume* and *pp.* for *pages*.

As soon as you have made out a card, give it a number. Write this number above the line at the top—in the left-hand corner. This is your "code number" which you will use in the process of writing your theme. It will save you a great deal of useless copying of references; at the same time it is more accurate than any system of abbreviations that you could use. Of course, when you copy the final draft of your paper, you will refer to the numbered cards that you have used and use the proper forms for the footnotes on each page or at the end of your paper. It does not matter what number you give to your card just so you do not repeat numbers.

For references to encyclopedias, copy:

1. The author's name, last name first, if you can find it (put a comma at the end of the line).
2. The title of the article (put quotation marks around it and a comma after it).



## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

3. The title of the encyclopedia (underline it); the year or edition; the volume number; the pages (put a period at the end).

[5]

Carver, Thomas Nixon,

"Standard of Living,"

Encyclopaedia Britannica, 14th ed., vol. 21, pp. 308-310.

For references to books, copy:

1. The author's name, last name first, exactly as it appears in the card catalogue.
2. The title of the book (underline it to indicate italics).
3. The publisher, the place and date of publication.
4. The library call number (copied in the upper left-hand corner).

[8]

DA110

C95      Curtis, Mary Isabel,

England of Song and Story,

Allyn and Bacon, Boston, 1931.

## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

For references to magazine articles, copy:

1. The author's name, last name first (if the article is unsigned, begin with the title).
2. The title of the article (in quotation marks).
3. The name of the magazine (underline it); the volume (use Arabic numerals); the pages; the date (in parentheses).

Punctuate this as you punctuated the reference to a book: a comma after the author line; a comma after the title line; a period at the end. Use this same form of punctuation in your footnotes and in your final copied bibliography. Every bibliographic entry thus becomes a single unit, divided into three parts by commas, closed with a period.

As an example let us take this entry from the *Readers' Guide* for July, 1937, to June, 1938.

### MEDICINE

Patients, not diseases, are treated. A. Geddes.

Am J Pub Health 28:255 Mr '38

On your card this reference will appear, without confusing abbreviations and symbols, like this:

[16]

Geddes, A.,

"Patients, not Diseases, Are Treated,"

American Journal of Public Health, vol. 28, p. 255 (March, 1938).

For references to government bulletins, copy:

1. The author's name (if the article is signed).
2. The title of the article (in quotation marks).
3. The publication (with correct references to volume, number, series, page, date, and publisher).

## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

For example, you will find this reference in the *Agricultural Index* for 1937:

EROSION prevention and control  
Soil defense in the Piedmont. E. M. Rowalt.  
il map tab Farmers' B 1767:1-62 '37.

On your card this will appear:

[23]
Rowalt, E. M.,
“Soil Defense in the Piedmont,”
<u>Farmers' Bulletin</u> , No. 1767, pp. 1-62 (1937),
United States Department of Agriculture.

What is there in this reference to indicate that the publisher is the Department of Agriculture? Nothing. But a glance at the list of publications in the guide tells us that “Farmers' Bulletin” is one of several series of bulletins published by that department.

This card should give you the key to the form that may be used for every kind of bulletin or pamphlet. Remember that three items are necessary for a complete reference: the author's name, the title, and the publisher. You will have no difficulty with the first two. For the third item get the name or title of that particular bulletin or series of bulletins, the number or numbers used to identify it, the date of publication, and the institution responsible for the publication. Verify every abbreviation that you find in the index or guide you are using. Do not guess. Look for the list of abbreviations in the guide which you are using. You will find it in the front of each volume.

Students in land-grant colleges and universities may have occasion to use the card catalogue of the United States Department of Agriculture (the USDA catalogue), which indexes all bulletins and magazines published by that department. On the following page you will find a sample card from the USDA catalogue:

## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

### HORSE-JUDGING

Reese, Herbert Harshman.

. . . How to select a sound horse. [By] H. H. Reese . . .

Washington [Govt. print. off.] 1917

27p. illus. 23<sup>cm</sup>. (U. S. Dept. of agriculture. Farmers' bulletin 779)

1. Horse [Judging] I. Title

Agr 17-332.

Library, U. S. Dept. of Agriculture 1A84f no. 779

In using this catalogue remember that the facts of publication are all within parentheses in the descriptive line.

[18]

Reese, Herbert Harshman,

"How to Select a Sound Horse,"

Farmers' Bulletin, No. 779, pp. 1-27 (1917),

United States Department of Agriculture.

For references to newspapers, copy:

1. The author's name (this is true only of signed articles).
2. The title or headline (in quotation marks).
3. The name of the newspaper, the date, the number of the section (given in the index in Roman numerals), the page number, the column number.

For references to newspapers you will use the *New York Times Index*. This is



## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

good for any daily paper in the United States, since most important news stories appear in all daily papers on about the same date. The year you will have to get from the issue of the index from which you are copying your reference.

For example, the following reference is taken from the July, 1938, issue:

STAMPS, Postage  
Argentina  
Obsolete issues to be sold to collectors, J1 17, X, 12:5.

On your bibliography card this will appear:

[31]

"Obsolete Issues of Postage Stamps in Argentina to Be Sold to Collectors,"

New York Times, July 17, 1938, sec. 10, page 12, col. 5.

When you are searching for newspaper references, it might be well to remember that most librarians prefer to have you use the files of your local daily newspaper instead of the files of the New York *Times*. The files of the *Times* are usually kept for a permanent historical record.

For your first research paper, do not try to depend too much on articles published in newspapers. Bound files of newspapers are heavy and difficult to handle; the information found in newspapers, moreover, is often so diluted that it is not worth the effort it costs to get it. You can get the same information in more convenient form from some weekly newsmagazine.

You must not assume, of course, that newspapers are worthless as sources of information. They are valuable, indeed, but more to the experienced researcher than to the student writing his first investigative theme. But if you think that your chosen subject demands an extensive use of newspaper sources, consult your instructor about making special arrangements with the library to use the files of the

## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

*Times*. In this way you will find out what you can do and what you must not do.

Bibliography cards are for your own use. You need not hand them in unless your instructor asks for them. In spite of this, you should follow the prescribed form or style exactly down to the last period. If you do, you will memorize the correct form so that mistakes in your final bibliography or your footnotes will be impossible. Make them out in ink as you get your references. Do not copy a list of references on a sheet of paper and then type your bibliography cards. That procedure is a waste of time. The purpose of using cards is to save you time and useless work. You may have noticed that the models show the lower third of your card blank. That space is for your comments on the value or the thoroughness of your sources. These comments are in no sense notes on your reading. They are simply your estimate of the importance of the book, article, or bulletin, an estimate arrived at as a result of your preliminary examination of your source material. For example, your comment might be "Out of date," or "Accurate but brief," or "Too general."

The bibliography that you hand in with your research article must be classified, alphabetized, and copied (preferably on a typewriter) on the same kind of paper that is required for your essay. Classify your bibliography under the following heads: 1. General reference works; 2. Books; 3. Periodicals and bulletins (may be subdivided into "signed" and "unsigned" articles, bulletins, and newspaper reports).

Alphabetize within each division. Alphabetize unsigned articles according to the first letter of the title, disregarding *a*, *an*, or *the*. Start your entry at the margin on your left. Use single space between the parts of each reference and double space between references. Begin the second line of each reference about half an inch to the right of the margin.

In your reading you will undoubtedly run across bibliographies classified and arranged in various forms. The principle which decides the arrangement to be used is the principle of convenience to the reader. If you were writing a book about dramatists, for example, you might list the plays by authors, the authors by countries, and classify the various books and magazine articles under each author. The classification which is here recommended for your research paper, however, is a good one to learn because it can be used with most of the term papers that you will write during your undergraduate days.

On the next page you will find an illustration of the form which you should use. Do not make the mistake of assuming, however, that this sample bibliography represents the number of items that a good bibliography should have. All that it does is to give you a form to follow. The length of a bibliography depends entirely on the research project in which you are engaged.

## THE RESEARCH ARTICLE: BIBLIOGRAPHY (*Continued*)

### WORLD PEACE

### BIBLIOGRAPHY

#### (*General Reference Works*)

- Colombos, C. John, "Peace," *Encyclopaedia Britannica*, 14th ed., 1937, vol. 17, pp. 412-416.  
"Peace," *The New International Year Book*, 1936, pp. 583-585.

#### (*Books*)

- Cornejo, Mariano H., *The Balance of the Continents*, Oxford University Press, London, 1932.  
Goldsmith, Robert, *A League to Enforce Peace*, The Macmillan Company, New York, 1917.  
Lape, Esther Everett, ed., *Ways to Peace*, Charles Scribner's Sons, New York, 1924.  
Newfang, Oscar, *The Road to World Peace*, G. P. Putnam's Sons, New York, 1924.  
Page, Kirby, *Dollars and World Peace*, George H. Doran Company, New York, 1927.

#### (*Magazine Articles, Signed*)

- Durant, W., "No Hymns of Hatred," *Saturday Evening Post*, vol. 210, p. 23 (June 4, 1938).  
Hearnshaw, F. J. C., "Evolution of Peace," *Contemporary Review*, vol. 152, pp. 438-446 (October, 1937).  
Keynes, J. M., "British Peace Program," *New Republic*, vol. 94, pp. 290, 295-296 (April 13, 1938).  
Murphy, F., "Mankind's Quest for Peace," *Survey Graphic*, vol. 27, pp. 12-14 (January, 1938).  
Thomas, E. D., "Active Peace Policy," *Annals of the American Academy of Political and Social Science*, vol. 192, pp. 131-137 (July, 1937).

#### (*Magazine Articles, Unsigned*)

- "Our Responsibility Toward Peace Abroad," *Reader's Digest*, vol. 32, pp. 37-39 (February, 1938).  
"Peace and the President," *Christian Century*, vol. 54, pp. 1479-1481 (December 1, 1937).  
"Search for Peace," *Commonweal*, vol. 26, pp. 587-588 (October 22, 1937).

#### (*Newspaper Reports*)

- "Peace Education Conference Held by Teachers Guild Association and Teachers Guild," *New York Times*, May 16, 1937, p. 4, col. 6.  
"Rear Admiral Byrd Urges United States Leadership to Prevent War," *New York Times*, April 23, 1937, p. 3, col. 1.  
"Secretary Hull Urges Nations to Band for Peace," *New York Times*, February 26, 1937, p. 15, col. 3.  
"Soviet Press Urges World Unity to Prevent War," *New York Times*, August 2, 1937, p. 3, col. 7.  
"World Peaceways, Inc., Announces Peace Pledge Contest," *New York Times*, June 25, 1937, p. 16, col. 6.



## NOTES ON READING

As soon as you have collected a fairly extensive bibliography, you are ready to begin taking notes. But it would be a waste of time for you to take notes on everything that you read. You should have some sort of preliminary plan to work with. The method of preparing this plan or outline of work is explained under "The Research Paper: Outlining," on pages 345-347. Read this section before you start taking notes. Then construct your outline of main topics. Copy these topics on a card. All the notes that you take—at least until you decide to amend your original plan—will be under one or another of these main topics.

Let us take the main topics of a paper on "Oriental Rugs":

1. Superiority to domestic rugs
2. Means of identification
3. Process of manufacture
4. Reasons for high cost
5. Domestic imitations

You are now ready to take your numbered bibliography cards and your pack of blank note cards (the same kind of cards that you used for your bibliography) to the library for some serious work in reading and note taking.

You decide to look up the article on Oriental rugs in the *Encyclopaedia Britannica*. Let us say that your bibliography card for that reference is number 16. Take one of your note cards. In the space above the red line near the top copy the number 16. When you come to some information about one of your five topics, put the page number after the number 16, and below the line copy the topic. Fill the rest of the card, or as much of it as you need, with notes on that topic.

In taking notes observe the following rules:

1. Let your first unbreakable rule be "One topic on a card." Do not include in your notes on that card any material not related to that topic.
2. Take notes in the form of a condensed summary. Get what is essential and get it accurately, but do not waste words.
3. Do not copy your material in the form of direct quotations, unless you wish to use exact quotations in your paper.
4. If you copy the exact words of the original, enclose them in quotation marks.
5. Let your notes be so accurate and so complete that they will mean as much to you a month after you took the notes as they did at the time you were reading the source.
6. Remember that every card must have three pieces of information:



## NOTES ON READING (*Continued*)

- a. The exact source from which you took the information (the code number of your bibliography card, and the exact page reference);
  - b. The heading or topic to show where in your outline the information belongs;
  - c. The information itself.
7. Use the same heading or topic for all information relating to it, no matter how many cards you use or how many sources you read.

Here is an illustration of what you might get from bibliography card number 16 on one of your five topics:

16, p. 623

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### Means of Identification: Persian

Sehna knot used in 16th & 17th cent. Silk or cotton used in warp & weft. Wool in pile. Fine texture. Three lines of weft after the knots. Patterns naturalistic floral motives. Often with cloud-banks and other Chinese details. Rich but quiet colors. From 10 to 20 tints. Ground most often crimson. Occasionally blue.

16, pp. 624-5

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### Means of Identification: Turkish

Turkish of the 16th & 17th cent. Entirely of wool. Use Ghiordes knot. Two lines of weft, mostly red, after the knots. Texture medium fine. Only few tints, mostly bright primary colors. Patterns floral but not naturalistic. Little geometrical ornament.

The immediate result of your first attempt to take notes on reading may be a growing respect for your course in English composition. You will discover that

## NOTES ON READING (*Continued*)

the principles underlying good writing are just as useful to the reader as they are to the writer. You may realize that all the rules governing organization, unity, clearness, and emphasis were made primarily for the convenience of the reader. Therefore you as a reader should recognize and make use of the writer's indications of plan and significance. Your problem of taking adequate notes may take two forms:

1. You will need to examine a book or article hastily in order to determine whether it is worth more careful reading. What will you look for? First, notice the date of publication to see whether the information is recent enough for your purpose. Then give a moment of thought to the reputation of the author. Is he a recognized authority in his field? After you have decided that the book or article is worth looking into, turn to the various guides that you will find somewhere near the beginning. If it is a book, look through the table of contents, notice the chapter headings, and the topics of the main divisions. You might also turn to the back of the book to see if it has an index. If it is an article, look for a formal statement of the plan or scope of the treatment. This you will usually find in the first paragraph. The title of a magazine article is often a key to its central idea.

2. Once you have decided that the book or article is worth reading carefully, you face the problem of finding exactly what you want without the necessity of reading the entire book or article. What principles will help you? If you are examining a book, inspect the table of contents; you might even find valuable information in the preface—although prefaces have of late fallen into disrepute as being more often laudatory than informative. Then look for an index, for if your book is indexed, your problem is solved right there. If it is not, look for chapter headings, for topic sentences, and for transitional paragraphs in which the author tells you that he has finished one topic and is beginning another. If you are examining an essay, you cannot depend on an index or a table of contents. Some essays or articles are printed with section headings. Use those. Look also for a formal statement of purpose and plan at the beginning of the essay. If you find none of these guides, your final resource is to scan the pages hastily, reading a phrase here, a sentence there, until you find the material that you want.

Your most useful help will probably be a knowledge of paragraph structure. Most expository writing proceeds by topics or subjects. Usually the topic of a paragraph is stated in a topic sentence. Look for this topic sentence at the beginning of the paragraph. Transitional phrases, sentences, or even paragraphs are useful, too, in that they tell you the writer has finished discussing one topic and is ready to begin the discussion of another one.

## THE RESEARCH PAPER: OUTLINING

Before you read this section, turn again to the section called "How to Plan the Theme" on pages 10-15. The outline of a research paper does not differ in principle from the outline of any expository theme. It is merely more extensive, more elaborate.

You may plan the outline of your research paper by looking at it as a series of answers to the obvious and legitimate questions asked by your reader. Anticipate your reader's interests; construct your outline from his point of view. Since most expository writing proceeds by topics, ask yourself what particular topics your reader would naturally want you to discuss. Better still, put yourself in the place of your reader, and ask the questions that you would want answered if you were reading instead of writing the article.

You will get considerable help if your class spends an hour working out preliminary outlines for subjects about which they have some general information. Let a student suggest a subject—possibly one of the subjects listed in this book. Then each student, speaking not as a college student but as a member of the vast reading public that supports such magazines as *Harper's Magazine*, *The Atlantic Monthly*, *Forum*, the *Saturday Evening Post*, *Survey Graphic*, asks five questions he would like to have answered in an article upon that subject. The instructor and the class select five topics from the suggested list. These five topics are the main divisions of the outline, subject to change, of course, if the writer discovers the existence of other important material, but good enough to be used as the preliminary plan. Here are a few examples worked out in a freshman English composition class:

### *Recent Developments in Russia*

1. How is the attempt at collective farming working out?
2. How is the plan to industrialize Russia progressing?
3. What has been the improvement in education under the Soviets?
4. How much have living conditions improved in Russia since the revolution?
5. What are the facts about religion in Russia under Soviet rule?

It is easy for anyone to translate these questions into a set of topics which can be used as the foundation of the outline and as the basis for taking notes.

1. Progress of collective farming
2. Industrial progress

## THE RESEARCH PAPER: OUTLINING (*Continued*)

3. Improvement in education
4. Improvement in living conditions
5. Status of religion

Here are a number of other subjects analyzed in the same way:

### *Oriental Rugs*

1. In what ways are Oriental rugs better than domestic rugs?
2. How can one tell one kind of Oriental rug from another?
3. How are Oriental rugs made?
4. Why are Oriental rugs more expensive than domestic rugs?
5. Why cannot Oriental rugs be made just as well in America?

1. Superiority to domestic rugs
2. Means of identification
3. Process of manufacture
4. Reasons for high cost
5. Domestic imitations

### *Contract Bridge*

1. What are the relations of contract to whist and auction?
2. What features does contract have which attract intelligent persons to it?
3. What are the principal systems of bidding contract?
4. Who are the famous authorities on contract?
5. What are some of the famous contract tournaments?

1. Relations to whist and auction
2. Its appeal to intelligent persons
3. Systems of bidding
4. Famous authorities
5. Contract tournaments

### *Recent Developments in Anesthetics*

1. What different forms of anesthetics have been discovered recently?
2. What are the special advantages or uses of the different forms?
3. What degree of freedom from pain may one expect from the different kinds?
4. What degree of safety may one expect from each type?
5. What men are doing the best experimental work in discovering new types?

1. Different new forms
2. Special uses of each
3. Power to relieve pain
4. Safety of each
5. Famous experimenters

### *Modernistic Architecture*

1. Just what does the term "modernistic" include when applied to architecture?
2. Will modernistic architecture produce more comfortable and convenient homes?



## THE RESEARCH PAPER: OUTLINING (*Continued*)

3. Is this type of architecture more pleasing than other types?
4. What are the advantages of this style when applied to public buildings?
5. What are a few examples of the modernistic style?

1. Definition
2. Comfort and convenience
3. Esthetic value
4. Use in public buildings
5. Examples

After you have done some reading and become familiar with the possibilities of your subject, you will construct the second outline. Do this by adding modifiers to your main topics to make them more definite and exact, and by adding subtopics under your main topics where they are necessary.

Later, when you have your material well in hand, you will construct the third part of your outline by changing each of your topics and subtopics into a sentence which will express the central idea of that section of your paper.

If you work in this manner, you will have a usable outline which you can carry in your mind as well as in your notebook.

The following outline, used by a freshman student in English composition, will serve as an illustration. It is not a perfect outline. It is rather the sort of outline which the average student can construct and use.

For another example of an outline constructed by a student in English composition see pages 13-15.

### COMMERCIAL USES OF CHLORINE

#### OUTLINE A

1. Early ideas concerning chlorine
2. Use in treatment of disease
3. Purification of water
4. Chlorination of sewage
5. Bleaching process
6. Summary

#### OUTLINE B

- I. At first thought to be a useless, poisonous gas
- II. Use in treatment of respiratory disease
  - A. Discussion of how its value in this field was discovered
  - B. Success of the treatment as shown by evidence
  - C. Discussion of low cost and extent of use
- III. Use in the purification of water
  - A. Need for purification because of the presence of typhoid fever bacteria
  - B. The problems involved in the purification of water

## THE RESEARCH PAPER: OUTLINING (*Continued*)

- C. Brief explanation of two methods: chlorine alone and chloramine
- D. Comparison of methods as to effectiveness, cost, and extent of use
- IV. Chlorination of sewage
  - A. Need of chlorination to prevent river pollution
  - B. Explanation of processes: the chlorine jet, chlorinator machine, liquid chlorine
  - C. Comparison of methods as to relative effectiveness, cost, and extent of use
- V. Bleaching process
  - A. Discovery of method and early impracticable methods used
  - B. Discussion of various processes with emphasis on chief method used
- VI. Summary of industrial importance of chlorine

### OUTLINE C

- I. When chlorine was discovered by Scheele in 1774, it was thought to be a useless, poisonous chemical curiosity.
- II. Chlorine is now used in the treatment of respiratory diseases.
  - A. The treatment of respiratory disease with a poisonous gas sounds unreasonable, but its use seems to be practical and valuable.
  - B. Numerous cases of successful use have been reported by reputable scientists.
  - C. The fact that the treatment is inexpensive probably accounts for its wide use.
- III. The purification of water by chlorination is a new development in science.
  - A. It has been found that chlorination of water is necessary to prevent the growth of typhoid bacteria.
  - B. Not all kinds of polluted water can be purified by the same method.
  - C. Two methods are used: one uses chlorine alone, and the other uses chlorine with ammonia.
  - D. The relative effectiveness and cost of the two methods are not definitely known, but it is thought that chloramine is slightly superior to chlorine.
- IV. Chlorination of sewage is a very recent experiment.
  - A. No question exists as to the necessity of freeing rivers from pollution by sewage.
  - B. The processes used are: the use of the chlorine jet, or the chlorinator machine, or liquid chlorine.
  - C. Because of inadequate data, not all comparisons here discussed are to be taken as final and absolute.
- V. Bleaching by the use of chlorine has long been in use.
  - A. Soon after Scheele discovered its use, several crude bleaching processes were worked out.
  - B. Bleaching may be done in two ways: by oxidation of the coloring matter, and by the action of sulfurous acid.
- VI. Chlorine is so important industrially that it deserves special study by the person who is interested in industrial chemistry.

## FOOTNOTES

Footnotes are used to identify and acknowledge material used in the body of the essay. They may also be used to give additional information which does not fit into the text, to quote in detail what has been merely referred to in the text, or to define or explain some term used in the text.

To indicate a footnote, place an Arabic numeral immediately after and a little above the material referred to. Place the same number before the footnote. Either you may number all your footnotes consecutively from the beginning to the end of your paper or you may begin numbering with number one on each page. Do whichever your instructor asks you to do.

There are three ways of inserting footnotes on the page of the typewritten manuscript:

1. Place footnotes at the bottom of each page to which they have reference.<sup>1</sup>

<sup>1</sup> Mary Isabel Curtis, *England of Song and Story*, Allyn and Bacon, Boston, 1931, p. 30.

2. Place your footnote immediately below the material to which it refers in the text. Separate it from the text by two parallel lines.<sup>1</sup>

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<sup>1</sup> A. Geddes, "Patients, not Diseases, Are Treated," *American Journal of Public Health*, vol. 28, p. 255 (March, 1938).

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3. Place the footnote in brackets immediately after the material to which it refers in the text,<sup>1</sup> [<sup>1</sup> James B. Greenough and George Lyman Kittredge, *Words and Their Ways in English Speech*, The Macmillan Company, New York, 1923, p. 279.] and continue the text as if the footnote had not interrupted it.

To avoid copying the same footnote reference several times you may use the following abbreviations:

1. *Ibid.* (from the Latin *ibidem*, meaning "in the same place"), to show that the footnote refers to the same work as the footnote immediately preceding. It should be followed by an exact page reference.

2. *Op. cit.* (from the Latin *opere citato*, meaning "in the work cited"), used with the author's name and page reference, to show that the footnote refers to a work already cited. It cannot, of course, be used when two or more works by the same author are being used. It should not be used when its use would entail turning back a number of pages to discover what work was being referred to.

3. *Loc. cit.* (from *loco citato*, meaning "in the passage just referred to").

The following examples may help you to understand both the form and the function of footnotes.

FOOTNOTES (Continued)

The first group is from Einar Haugen's "Georg Brandes and His American Translators," *The Journal of English and Germanic Philology*, vol. 37, No. 4, pp. 462-487 (October, 1938).

<sup>45</sup> Anderson's account does not make it quite clear whether this was identical with the letter in which he replied to Bewer, but it is likely that it was different.

<sup>46</sup> Max Bewer, *loc. cit.*

<sup>47</sup> *Life Story*, 494.

<sup>48</sup> Max Bewer, *loc. cit.*

<sup>49</sup> *Op. cit.* On the title-page Bewer announces himself as the author of a pamphlet "*Bismarck wird alt!*" (Leipzig, 1889). During these years he seems to have had an orgy of Bismarck-enthusiasm, having published *Rembrandt und Bismarck* (Dresden, 1890?), *Bismarck und Rothschild* (Dresden, 1891), and *Bismarck im Reichstage* (Dresden, 1891, 5. auflage), all of them in a series called *Bismarck-sammlung*.

<sup>50</sup> *Op. cit.*, p. 53.

The second group is from Joseph W. Ellison's "Opening and Penetration of Foreign Influence in Samoa to 1880," *Oregon State Monographs: Studies in History*, 1938, Oregon State College.

<sup>4</sup> *Ibid.* It is also 2,276 miles from Honolulu; 4,133 from Yokahama; 688 from Suva, Fiji.

<sup>5</sup> Beginning at the east end of the islands are: Rose, Tau, Olosega, Ofu, Annuu, Tutuila, Nuulua, Nuutele, Namua, Fanuatapu, Upolu, Apolima, Manonoa, Savaii. The orthography varies. See the excellent catalogue of the islands of the Pacific by W. T. Brigham, *op. cit.* The entire area has been estimated from about 1,600 to 2,650 square miles or a gross acreage of 832,000.

<sup>6</sup> According to traditions popular in Manua, the cradle of the Samoan people was here. These islands kept themselves aloof from the rest of Samoa. See Brigham, *op. cit.*, p. 97.

<sup>7</sup> It is about 7 miles in length and 5 miles in breadth. Its Matafao peak rises 2,327 feet above the sea. Benjamin Danks, "Samoa," in *A Century of the Pacific*, edited by J. Colwell (London, 1914), p. 480.

<sup>8</sup> About 40 miles long and 13 broad. *Ibid.*, p. 479.

<sup>9</sup> 50 miles wide and 20 broad with an area of some 600-700 square miles. Its mountains rise to a height of 5,400 feet.

<sup>10</sup> Apolima is an extinct volcano covering an area of 1.8 square miles. In the olden days it was the stronghold of the Manono chiefs.

The next group is from *The Cambridge History of American Literature*, The Macmillan Company, New York, 1917, vol. 1.

<sup>1</sup> See Book II, Chaps. VII and XX.

<sup>2</sup> Trent, W. P., in *American Literature*, p. 457.

<sup>3</sup> See also Book II, Chap. III.

<sup>4</sup> See Leonard, W. E.. *Byron and Byronism in America* (Columbia Univ. Diss.), 1905.



Name \_\_\_\_\_

Score \_\_\_\_\_

## THE REFERENCE LIBRARY

DIRECTIONS: In the column of figures at the left draw a circle about the number of every correct answer.

- 1 2 3 4 5 A gazetteer is 1. a year book 2. a daily newspaper 3. a reference book which gives information about living authors 4. a guide to the use of libraries 5. a book giving geographical information.
- 1 2 3 4 5 The *Encyclopedia Americana* is a reference work 1. which is published every year 2. which indexes articles in periodicals 3. which contains essays covering the entire field of knowledge 4. which is limited to information dealing with America 5. which contains a number of maps.
- 1 2 3 4 5 The *World Almanac* gives information about 1. famous men and women of ancient and medieval history. 2 current affairs 3. important happenings of the year 4. the history and derivation of words 5. happenings in the world of athletics and sports.
- 1 2 3 4 5 Facts which a student should know about *Poole's Index* are: 1. that it indexes no articles published before 1906 2. that it is a subject index only 3. that it is no good for articles published during the World War 4. that it does not give the date reference to the articles 5. that the articles indexed are not listed by authors.
- 1 2 3 4 5 Facts which a student should know about the *Readers' Guide* are: 1. that it is a subject index only 2. that it lists references under author, subject, and title 3. that it does not give the dates of the articles listed 4. that it gives dates of references 5. that it gives inclusive paging in the references.
- 1 2 3 4 5 Facts which a student should know about the *New York Times Index* are: 1. that it is good for news stories in any daily paper in the United States 2. that it is an index to the pages of the *New York Times* 3. that in the references the first number means the date, the second means the column, the third means the section, the fourth means the page 4. that the year reference must be taken from the year of the volume which is being used 5. that it indexes articles in both American and foreign magazines.
- 1 2 3 4 5 The *Dictionary of National Biography* is a reference work 1. dealing with the lives of both living and dead Americans 2. which deals with famous Englishmen who are no longer living 3. published every

THE REFERENCE LIBRARY (Ex. 135, *Continued*)

two years 4. published annually 5. issued recently in a two-volume set.

- 1 2 3 4 5 The reference library contains 1. books which are usually recommended for recreational reading. 2. general and special encyclopedias 3. books which are to be consulted when the student is in search of some specific information 4. the circulating library 5. fiction and poetry.
- 1 2 3 4 5 If a student were writing a paper on Oliver Cromwell, he would find information in 1. *Who's Who* 2. *The Dictionary of National Biography* 3. *The Encyclopaedia Britannica* 4. *The Encyclopedia Americana* 5. the *Readers' Guide*.
- 1 2 3 4 5 A student can find information about words in the following works: 1. the *Roget Dictionary of Synonyms and Antonyms* 2. the *N. E. D.* 3. *Crabb's English Synonyms* 4. *A Dictionary of Greek and Roman Antiquities* 5. *Lippincott's New Gazetteer*.
- 1 2 3 4 5 *The Cambridge History of English Literature* is 1. cumulated annually 2. a work dealing with American literature 3. a composition handbook 4. well supplied with bibliographies 5. primarily a book of synonyms.
- 1 2 3 4 5 *The New English Dictionary* is 1. the best one-volume dictionary that the student can buy 2. the most complete dictionary in the English language 3. published in England 4. a historical record of the development of the words in the English language 5. primarily a book of synonyms.
- 1 2 3 4 5 *The Statesman's Year-Book* is 1. an encyclopedia dealing with every subject that would interest a statesman 2. an annual publication 3. similar in form and subject matter to the *World Almanac* 4. a collection of biographies of the leading statesmen of the world 5. an annual publication dealing with government, politics, industries, and resources of various countries.
- 1 2 3 4 5 The best index to magazines of a general nature is 1. *The New International Year Book* 2. the *International Index of Periodicals* 3. *Magazines: How To Read Them and Enjoy Them* 4. the *Readers' Guide* 5. the *Industrial Arts Index*.
- 1 2 3 4 5 If a student were looking for information about Fascism, he would consult 1. *Poole's Index* 2. the *Readers' Guide* 3. the *World Almanac* 4. *Bartlett's Familiar Quotations* 5. *The Dictionary of American Biography*.

(Ex. 136)

Name .....

Score .....

THE REFERENCE LIBRARY

DIRECTIONS: Translate each of the following entries from the *Readers' Guide* into correct bibliographic references.

Driver ant of Africa. H. A. Spencer. Contemp 153:609-12  
My '38

-----  
ICKES, Harold Le Claire  
In defense of the PWA. New Repub 94:213-15 Mr  
30 '38

-----  
Wilson, Louis Round  
Role of the library in higher education Sch & soc  
47:585-92 My 7 '38

-----  
Coronation days in Addis Ababa. W. R. Moore. il Nat  
Geog M 59:738-46 Je '31

-----  
ARMSTRONG, Mrs. Louise V.  
People on relief. Sat R Lit 18:14 My 21 '38

THE REFERENCE LIBRARY (Ex. 136, *Continued*)

DICKINSON, S. L.

First Monday in March. *Scrib M* 103:57-9 Mr '38

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LIBERALISM.

Academic liberalism: a profound human need. E. W.  
Patterson. *Vital Speeches* 4:455-6 My 15 '38

---

Books for decoration. H. Powell. *House & Gard* 73:65+  
Mr '38

---

Need for research on grasslands. H. C. Hanson and C. T. Vorhies.  
*il Sci Mo* 46:230-41 Mr '38

---

Revitalizing democracy. K. F. Mather. *Forum* 98:187-9 O '37

---



Name-----

Score-----

## THE REFERENCE LIBRARY

DIRECTIONS: Some of the following bibliographic entries contain errors in form. In the column of figures at the left draw a circle about every number which represents a correct statement in the series of statements below the entry.

"Of Mice and Men," by John Steinbeck, New York, Covici-Friede, 1937.

- 1 2 3 4 5 1. The reference is correct in form. 2. The author's name should come first. 3. The title of the book should be underlined. 4. The publisher should come before the city. 5. The author's name should be enclosed in quotation marks.

-----  
Cole, George Douglas Howard, "Guild Socialism," Encyclopaedia Britannica, 14th ed., 1937, vol. 10, pp. 967-968.

- 1 2 3 4 5 1. The reference is correct in form. 2. The title of the encyclopedia should be in quotation marks. 3. The title of the article should be underlined. 4. There should be a comma after *vol.* 5. The author's name should come after the title.

-----  
King, C., Native-born Alien, "New Republic," vol. 91, p. 191 (June 23, 1937).

- 1 2 3 4 5 1. The reference is correct in form. 2. The title should be in quotation marks instead of being underlined. 3. The name of the magazine should be underlined. 4. There should be a comma after *vol.* 5. The correct abbreviation to be used is *pp.*, not *p.*

-----  
Mary Ellen Chase, Mary Peters, The Macmillan Company, New York, 1934.

- 1 2 3 4 5 1. The reference is correct in form. 2. The title of the book should be in quotation marks. 3. Volume and page numbers should be given. 4. The author's last name should be given first. 5. The date should come before the city.

-----  
Burton, W. E., "Stretching the Uses of Rubber," Popular Science, vol. 133, pp. 20-23 (July, 1938).

- 1 2 3 4 5 1. The reference is correct in form. 2. The date should come before the volume number. 3. The name of the magazine should be underlined. 4. There should be a period instead of a comma after *vol.* 5. There should be a period instead of a comma after *pp.*

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE REFERENCE LIBRARY

DIRECTIONS: Find the author and title of the selection from which each of the following is quoted.

<i>Author</i>	<i>Title</i>	
_____	_____	1. Brevity is the soul of wit.
_____	_____	2. Lord, what fools these mortals be.
_____	_____	3. What I aspired to be, and was not, comforts me.
_____	_____	4. And a woman is only a woman, but a good cigar is a smoke.
_____	_____	5. God's in his heaven— All's right with the world.
_____	_____	6. More things are wrought by prayer than this world dreams of.
_____	_____	7. For fools rush in where angels fear to tread.
_____	_____	8. There lives more faith in honest doubt, Believe me, than in half the creeds.
_____	_____	9. Stone walls do not a prison make, Nor iron bars a cage.
_____	_____	10. A fool there was and he made his prayer, To a rag and a bone and a hank of hair.
_____	_____	11. Full many a flower is born to blush unseen—
_____	_____	12. Though this be madness, yet there's method in it.
_____	_____	13. The evil that men do, lives after them.
_____	_____	14. Our birth is but a sleep and a forgetting.

THE REFERENCE LIBRARY (Ex. 138, *Continued*)

- |       |       |  |
|-------|-------|--|
| _____ | _____ | 15. Sin has many tools, but a lie is a handle that fits them all.  |
| _____ | _____ | 16. The world is so full of a number of things<br>I'm sure we should all be as happy as kings.   |
| _____ | _____ | 17. A nice man is a man of nasty ideas.  |
| _____ | _____ | 18. Shallow men believe in luck.   |
| _____ | _____ | 19. I loafe and invite my soul.  |
| _____ | _____ | 20. Youth is a blunder; manhood a struggle; old age a regret.  |
| _____ | _____ | 21. Silence gives consent.   |
| _____ | _____ | 22. The rest is silence.   |
| _____ | _____ | 23. 'Twas brillig, and the slithy toves<br>Did gyre and gimble in the wabe;<br>All mimsy were the borogoves,<br>And the mome raths outgrabe. |
| _____ | _____ | 24. The best laid schemes o' mice and men<br>Gang aft a-gley.  |
| _____ | _____ | 25. The play's the thing<br>Wherein I'll catch the conscience of the king.   |
| _____ | _____ | 26. A little learning is a dangerous thing.  |
| _____ | _____ | 27. For men may come and men may go,<br>But I go on forever.   |
| _____ | _____ | 28. "Our armies swore terribly in Flanders," cried my Uncle Toby, "but nothing to this."   |
| _____ | _____ | 29. Next to the originator of a good sentence is the first quoter of it.   |

(Ex. 139)

Name \_\_\_\_\_

Score \_\_\_\_\_

### THE REFERENCE LIBRARY

DIRECTIONS: Select one of the following subjects. Go to the library and get the following references: two to general reference works; two to books; three to signed magazine articles; three to unsigned magazine articles; two to newspaper stories.

Subjects: The theater, Poison gas, Luther Burbank, Antiques, Modern Poland, Japan, Florence Nightingale, Radium, World peace.

#### (General Reference Works)

1.

2.

#### (Books)

3.

4.

#### (Magazine Articles: Signed)

5.

6.

7.

#### (Magazine Articles: Unsigned)

8.

9.

10.

#### (Newspaper Stories)

11.

12.



## DESCRIPTION

Description is frequently referred to as the handmaid of narration. It is actually an essential part not only of narration but also of exposition and argument. If you wish to reach the minds, the emotions, and the imaginations of your readers through any form of writing, you should first learn how to describe. In addition to learning how to write, you will also, through practice in describing, sharpen your senses, quicken your perceptions, increase your appreciation of poetry and prose fiction, enrich your experiences, and in general add to your enjoyment of living.

Description is traditionally divided into two kinds: expository or scientific and imaginative or artistic. A knowledge of the distinction between the two is interesting but not essential to your success as a writer. Expository description aims to convey accurately details of appearance, to instruct or to inform. In its technique it does not differ from exposition. Imaginative or artistic description aims to stimulate the imagination of the reader so that he will create in his mind an image or a picture similar to the one in the writer's mind. These two images or pictures will not be exactly alike. An image cannot be transferred from one brain to another. All that a writer can do is to use words which will stimulate the reader to call up and assemble sense impressions and images from his own experience.

Students often say, "I have nothing to describe. I have never traveled. Now if I had been to Europe or to the Orient, I should have something to write about, but. . . ." That is the wrong approach to good descriptive writing. Your best material is that which you know most intimately—members of your family, your roommate, your neighbors, scenes on your campus. Whatever subject you choose, do not be tempted to describe large or spectacular scenes, or scenes of great complexity or great confusion. A trip through Yellowstone Park is the worst kind of material for a beginner. An entire football game is almost as bad material, although an incident in that game is often worth trying.

Write from observation. If you do, you will not only avoid triteness and unreality, but you will also train your powers of observation. Practice with the simple, everyday experiences of your life. Take some common scene or some slight incident and build it up into a vivid picture. Describe your instructor, or your roommate sitting at his study table, or people crossing a street in the rain, or a group of children at play. Notice the sizes, shapes, and colors of things. Make yourself conscious of sounds, tastes, and smells.

## DESCRIPTION (*Continued*)

Build up your vocabulary. Learn the names of things. Use a dictionary of synonyms constantly. Keep a notebook in which you record your impressions of persons and places and things, of sounds and tastes and colors; in which you preserve the striking figure or the felicitous phrase from your reading.

### TRAINING OF THE SENSES

You cannot produce a vivid picture in your reader's mind unless you first stock your own mind with vivid images. Mental images are produced either by a direct impression on the senses, or by recalling a previous mental image through memory, or by creating a new image from those stored up within the mind. Somewhere in this process you will have to depend on observation. You can train yourself to observe consciously and to express your sense images in words. In training the sense of sight:

1. Observe the general outlines, the shapes, and the details of the buildings that you pass daily on the campus. Describe one of the buildings from memory. Then write a second description from observation. Compare the two for accuracy.

2. Observe the patterns of light and shade under the trees, or in the library reading room, or on the faces of people around a dinner table. Write a short description of what you notice.

3. Make a study of colors. Notice the shades of green in the trees and shrubs; study colors and patterns in dress as you sit in the classroom; observe colors and patterns of snow in a winter landscape. Express your picture in words.

4. Study the facial expressions, the mannerisms, the gestures, the posture of some person—a neighbor, your roommate, one of your instructors—and try to write an individualizing description of him.

5. Notice how persons react under different conditions: on meeting a friend; on receiving bad news; in anger or surprise; dancing; waiting for a street car.

In training the sense of hearing, try writing short descriptions of some of the following: stairs creaking; a foghorn; a saxophone; a wood fire; wind blowing; a peanut-wagon whistle; train noises heard from a Pullman berth; horses eating; street noises heard from a tenth-floor window; a machine shop on a busy day; a baby crying.

Have you ever tried to find words to describe tastes? Try some of the following problems. When you eat grapefruit again, analyze its taste. What adjectives will describe the taste? Like what else does it taste? How can you describe the taste of spinach, of apples, or of bread?

Try to describe the smell of some place you know: the gymnasium; a laboratory;

## DESCRIPTION (*Continued*)

a printing shop; a lumber yard; a sawmill; a cannery; a laundry. Can you find adjectives that describe smells, or are you forced to limit yourself to naming the objects themselves?

Think of something that you dislike to touch. Describe your sensations in such a way that your reader will share your dislike.

### UNITY IN DESCRIPTION

Unity in description is not a matter of singleness of thought or idea, as in exposition; it is a matter of singleness of effect, or impression, or emotional tone. It is your business, as a descriptive writer, to give your reader a clear and vivid picture. This picture must not be out of focus, must not be blurred by too many details or by conflicting details. The picture will be clear if you do the following: 1. if you select the dominant tone or impression; 2. if you keep a definite point of view; 3. if you select the right details; 4. if you select the right number of details; 5. if you use words that have the right connotation; 6. if you avoid conflicting details or suggestions.

The dominant tone is the general impression which you try to give to your picture. It may or may not be inherent in your scene or your character or your object; that does not matter. But it is important for you to use it as a unifying principle in the picture you present to your reader. The general impression may be one of the following: shape or size or form; color; a quality, such as ugliness, complexity, repose, simplicity; an emotion, such as horror, gloom, aversion. The dominant tone in description is like the topic sentence in exposition; it gives the reader a key to the scene. It tells him what to expect, or, in other words, it gives him a general outline into which he can fit the details of the picture.

The point of view in description is the position from which you see what you are describing. It may be either physical or mental. The physical point of view asks the reader to stand with you and look at what you are looking. If you are standing on a sidewalk in front of a house, you obviously cannot see what is in the house or what is behind the house. Like a man with a camera, you are taking a picture from one spot. You may take a series of pictures, it is true, but because you are doing all of your picture taking with words, you must tell your reader to go with you as you move to different positions. The picture that you see is affected by your angle of vision, by distance between you and the object, by conditions of light, and so forth. All these conditions you must make plain to your reader. Your reader must understand, either from the details of the scene or through a direct statement, just what your point of view is. If you keep him in mind constantly, you will avoid the error of using details which you could not



## DESCRIPTION (*Continued*)

possibly see under those particular conditions but which you happen to know are there.

The mental point of view is the way you happen to feel toward the object you are describing. It may consist of a temporary mood or emotion, or your habitual way of looking at things. It is true that a great deal of incidental description in contemporary writing is objective. The writer, in other words, seems to be neutral—if such a thing is entirely possible. But in some of this apparently objective description the mood is actually determined by the mood of the story. The principle used there is obvious enough: everything that goes into a story must be in harmony with the writer's conception of the whole piece.

### COHERENCE AND ORDER

Coherence in any kind of writing, as you know, means a cohesion or a sticking together of parts. Since the different parts of a piece of writing cannot be made to stick together unless they are placed where they can be made to stick to each other, it follows that proper arrangement is essential to coherence. The use of connecting words within the sentence and the paragraph has already been sufficiently discussed. They are just as necessary in descriptive as in expository writing. The different schemes of arrangement which may be used are these: 1. the order of perception, 2. the order of position in space, 3. the order of happening, and 4. the order of comparison.

The order of perception is the order in which details impress themselves upon the mind of the observer. This is sometimes called the psychological order, or the associational order. Let us make this clear by assuming that you see a picture by means of a series of one-second exposures of a camera shutter. What details do you notice during the first glimpse? They will probably be details of size, or general outline, or sharp contrasts, or bright light. As you get a second and a third and a fourth glimpse, you begin to fill in your first outline with the smaller details, until the picture is complete.

The order of position or arrangement in space (the spatial order) makes use of a sort of elementary outline locating the objects to be described. You may use such obvious directions as: "To the left of the hill on which we stood . . . In front of me . . . Farther in the distance . . . Beyond the meadow . . . To the right of the house . . ."

The order of happening (or the chronological order) can be used only when either the writer or the object described moves or changes.

In the order of comparison the different details are brought in according to an established general plan or diagram (sometimes called the fundamental image). In using this plan you may start by saying that the scene before you is in the



## DESCRIPTION (*Continued*)

shape of a horseshoe, or a cross, or the spokes of a wheel, or some other familiar geometric design. Then you build up the comparison by means of details.

In present-day writing a great deal of description is so interwoven with narration that it is difficult to decide which is description and which is narration. In this sort of writing the problem of coherence and arrangement solves itself. Descriptive details are brought in as they are necessary to make the characters lifelike in the parts they have to play in the story.

### DESCRIPTIVE STYLE

Modern descriptive style is characterized by brevity, concreteness, and vividness. The long descriptions of earlier writers have now become—whether for better or for worse one cannot say—the parts good to skip in reading a novel. Description, as it is written today, is interwoven with action or characterization. It is a background for the unfolding of the story. Good description has always been concrete. It has always depended on picture-making words. Good description in the past has often been vivid. At present, the fact that description must be brief has forced writers to strive for greater clearness, sharpness, and intensity in the images they suggest.

For a discussion of the use of picture-making words—nouns, adjectives, verbs, and adverbs—study the sections on “Concreteness” and “Vividness” in the handbook. Analyze the use of words in the following selections:

Between these two establishments gaped a recessed and cavernous entryway flanked by two big stone pillars of a dropsical contour and spanned over at the top by a top-heavy cornice ponderously and painfully Corinthian in aspect. The outjutting eaves rested flat on the coping stones and from there the roof gabled sharply. Old gates, heavily chained and slanting inward, warded the opening between the pair of pillars, so that the mouth of the place was muzzled with iron, like an Elizabethan shrew's.

Above, the building was beetle-browed; below, it was dish-faced. A student of architectural criminology would pause before this façade and take notes.

The space inclosed within the skewed and bent gate pickets was a snug harbor for the dust of many a gritty day. There were little gray drifts of it at the foot of each of the five steps that led up to the flagged floor level; secretions of grime covered the barred double doors on beyond the steps, until the original color was only to be guessed at; scraps of dodgers, pieces of newspaper and tattered handbills adhered to every carved projection at the feet of the columns, like dead leaves about tree holes in the woods.

—Irvin S. Cobb, “The Great Auk,” *Local Color*, copyright, 1916, Doubleday, Doran and Company, Inc. Reprinted by permission.

In that moment, Daisy had a startled view of home—the small house standing on a rough rise of land, weathered to a dim color that showed dark streaks from the rain; the narrow, sloping front porch whose edge had a soaked, gnawed look; the chickens,

## DESCRIPTION (*Continued*)

greyish-black, pecking at the wet ground; their playthings, stones, a wagon, some old pail covers littered about; a soaked, discolored piece of underwear hanging on the line in the back yard. The yard was tussocky and overhung the road with shaggy long grass where the yellow bank was caved in under it. Goldie and Dwight were gazing at her solemnly. She saw her mother's face—a thin, weak, loving face, drawn with neglected weeping, with its reddened eyes and poor teeth . . . in the old coat and heavy shoes and cleaning-cap, her work-worn hand with its big knuckles clutching at her coat. She saw the playthings they had used yesterday, and the old swing that hung from one of the trees, the ropes sodden, the seat in crooked. . . .

—Ruth Suckow, "A Start in Life," from *Iowa Interiors*, Farrar and Rinehart.  
Reprinted by permission.

The clustered company waved, shouted, as the sleigh started with a jerk and frosty jingle of bells; watched it out of sight around the turn; then went back to the house, away from the white emptiness in which the new sleigh-tracks had left steely marks.

Bobs had been along this road since it had stopped snowing, making the going easier. The jingling bells, the sky a dazzle of blue after the snowfall. . . . The world they were passing through was as shining, remote, as those ethereal, silvery hills and thickets drawn on frosty windowpanes. The sunlight glittered on the horses' smooth-curving backs. The sleigh runners left narrow, hard, flashing tracks. The low rounded hills were crusted deep with sparkling white. Corn stalks, humped with snow, shone stiff and pale gold. They had to close their eyes against that blinding radiance.

—Ruth Suckow, "Golden Wedding," from *Iowa Interiors*, Farrar and Rinehart.  
Reprinted by permission.

A tall man stood in the doorway. He held a crushed Stetson hat under his arm while he combed his long, black, damp hair straight back. Like the others he wore blue jeans and a short denim jacket. When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and mastercraftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders. He was capable of killing a fly on the wheeler's butt with a bull whip without touching the mule. There was a gravity in his manner and a quiet so profound that all talk stopped when he spoke. His authority was so great that his word was taken on any subject, be it politics or love. This was Slim, the jerkline skinner. His hatchet face was ageless. He might have been thirty-five or fifty. His ear heard more than was said to him, and his slow speech had overtones not of thought, but of understanding beyond thought. His hands, large and lean, were as delicate in their action as those of a temple dancer.

—John Steinbeck, *Of Mice and Men*, copyright, 1937, published by The Viking Press, Inc., New York. Reprinted by permission.

The smells in her schoolhouse, in fact, kept Mary amused when there was dearth of other entertainment. When she bent over the boys at their desks on spring mornings, she smelled barn smells, fresh milk, hayseed, manure, mingled with the scent of pine pitch which lingered on their fingers from the pricking of pine blisters and with that of the wood which they had carried into their mother's wood-boxes on their morning

## DESCRIPTION (*Continued*)

chores. In the winter when the windows were closed and smells unalleviated, one's nose could easily distinguish the manifold activities of barns and farmhouse kitchens. There were smells of soda-biscuits, flapjacks and doughnuts. Breakfasts were thus easily discerned. There were smells of lampwicks and soft soap, homemade sausage and apple butter, smells of wood smoke, horse liniments, spruce gum, ham and baked potatoes, apples, baked beans and johnny-cake and buttered popcorn. Colds brought more smells and made one keenly aware of the rigours of rural pharmacopoeia. Flannel chest protectors gave infallible proof of the plasters and poultices they had replaced, plasters of mustard and salt pork, hen's oil and duck's grease, boiled onions and flaxseed. Home-made cough syrups lingered in the warm, close air; and in February and March no child was without his odourous sulphur bag beneath flannel blouses and well-worn woolen frocks.

—Mary Ellen Chase, *Mary Peters*. By permission of The Macmillan Company, publishers.

Then too the Schoolmaster.

A little fragile old man. His trousers were terrifically too big for him. When he walked (in an insecure and frightened way) his trousers did the most preposterous wrinkles. If he leaned against a tree in the *cour*, with a very old and also fragile pipe in his pocket—the stem (which looked enormous in contrast to the owner) protruding therefrom—his three-sizes-too-big collar would leap out so as to make his wizened neck appear no thicker than the white necktie which flowed upon his two-sizes-too-big shirt. He wore always a coat which reached below his knees, which coat with which knees perhaps some one had once given him. It had huge shoulders which sprouted, like wings, on either side of his elbows when he sat in The Enormous Room quietly writing at a tiny three-legged table, a very big pen walking away with his weak bony hand. His too big cap had a little button on top which looked like the head of a nail, and suggested that this old doll had once lost its poor grey head and had been repaired by means of tacking its head upon its neck, where it should be and properly belonged. Of what hideous crime was this being suspected? By some mistake he had three moustaches, two of them being eyebrows. He used to teach school in Alsace-Lorraine, and his sister is there. In speaking to you his kind face is peacefully reduced to triangles. And his tie buttons on every morning with a Bang! And off he goes; led about by his celluloid collar, gently worried about himself, delicately worried about the world. At eating time he looks sidelong as he stuffs soup into stiff lips. There are two holes where cheeks might have been. Lessons hide in his wrinkles. Bells ding in the oldness of eyes. Did he, by any chance, tell the children that there are such monstrous things as peace and goodwill . . . a corruptor of youth, no doubt . . . he is altogether incapable of anger, wholly timid and tintinnabulous. And he had always wanted so much to know—if there were wild horses in America?

—E. E. Cummings, *The Enormous Room*, Boni and Liveright, Inc. Reprinted by permission.

On the floor below, an electric motor trundled an empty ladle into place beneath the rear of one of the hearths.

## DESCRIPTION (*Continued*)

Then from the hearth, in a mad daze of brilliancy, fifty-six tons of molten steel began to disgorge itself. Once more I put on the blue glasses. Against the deep purple gloom of the building the stream of metal shot forward and bent in the soft curve of running water. Like pale moonbeams the sunlight rays from glassless windows pierced the darkness, and sharp across them leaped the avalanche of steel, a flood of brilliant pink and blue that showered the room with a constellation of falling stars.

For a brief minute I took off the glasses. In the terrible glare of light all background disappeared. Gone were the dark shapes of the toilers beneath; gone the uncanny moonlight. Yellow, tawny, brilliant as the contact of an electric arc, the swirling metal scorched my vision. A halo of flame seemed to envelop the ladle.

It was full. Through the glass, again, it boiled soapy and seething, the crest of its wave-tossed surface crimson and blue. Slowly from the crane above, two great hooks, like bent fingers, caught the handles on its sides, lifted it, and with a hail of sparks and a glare of heat against our faces, swung it far above us. Then, with grinding reverberation, it moved past, far down the long gallery, to be poured into ingots in the waiting moulds.

—Joseph Husband, *America at Work*, Houghton Mifflin Company. Reprinted by permission.



(Ex. 140)

Name-----

Score-----

### PLANNING A DESCRIPTION (Scene)

DIRECTIONS: Plan a short descriptive theme by filling in the following outline. Let your subject be a scene of activity—the library reading room, a living room in a fraternity house, a barber shop, the locker room in the gymnasium.

1. Scene to be described.

2. Physical point of view.

3. Mental point of view.

4. The dominant impression.

PLANNING A DESCRIPTION (Scene) (Ex. 140, *Continued*)

5. List of details observed: objects, shapes, sizes, colors, sounds, smells.

(Ex. 141)

Name-----

Score-----

### PLANNING A DESCRIPTION (A person)

DIRECTIONS: Plan a short descriptive theme by filling in the following outline. Let your subject be a person you know well. Picture him in some character-revealing act or situation. Be careful to include only those details you could observe at that particular time from your particular point of view.

1. Person to be described.
  
  
  
  
  
  
  
  
  
  
2. Act or situation in which this person is seen.
  
  
  
  
  
  
  
  
  
  
3. Physical point of view.
  
  
  
  
  
  
  
  
  
  
4. Mental point of view.
  
  
  
  
  
  
  
  
  
  
5. The dominant impression.

PLANNING A DESCRIPTION (A person) (Ex. 141, *Continued*)

6. List of details observed.



Name.....

Score.....

## DESCRIPTION: HOW TO BEGIN

DIRECTIONS: Before each of the following opening sentences of descriptive paragraphs write:

1. If you think the writer intends to establish the dominant tone or impression.
2. If you think he intends to establish the physical point of view.
3. If you think he intends to establish the mental point of view.
4. If you think he intends to establish the fundamental image.

- \_\_\_\_\_ 1. The white man rested his chin on his crossed arms and gazed at the wake of the boat. (Joseph Conrad, *The Lagoon*, Doubleday, Doran and Company)
- \_\_\_\_\_ 2. As regards the body of the house it lay mostly in shadows—the man-made, daytime shadows which somehow always seem denser and blacker than those that come in the night. (Irvin S. Cobb, *The Great Auk*, Doubleday, Doran and Company)
- \_\_\_\_\_ 3. The straw-pile! What delight we had in that! (Hamlin Garland, *A Son of the Middle Border*, The Macmillan Company)
- \_\_\_\_\_ 4. The widow Blacket, of Oxford, is the largest female I have ever had the pleasure of beholding. (Charles Lamb, *Miscellaneous Prose*)
- \_\_\_\_\_ 5. He rose up again to take stock of his whereabouts and to see if he could see a train-hand. (John Masfield, *Sard Harker*, The Macmillan Company)
- \_\_\_\_\_ 6. The solitary mountain-side was made dismal by it. (Nathaniel Hawthorne, *Ethan Brand*)
- \_\_\_\_\_ 7. The tenement had a certain quiet distinction. (John Galsworthy, *Quality*, Charles Scribner's Sons)
- \_\_\_\_\_ 8. The room in which I found myself was large and lofty. (Edgar Allan Poe, *The Fall of the House of Usher*)
- \_\_\_\_\_ 9. The garden was one of those old-fashioned paradises which hardly exist any longer except as memories of childhood. (George Eliot, *Scenes of Clerical Life*)
- \_\_\_\_\_ 10. It was picturesque, the Rue Royale. (George Washington Cable, "Posson Jone," Charles Scribner's Sons)
- \_\_\_\_\_ 11. From the car windows, as the train crosses the arched stone bridge, you can see the mills piled high above the south bank of the river. (Joseph Husband, *America at Work*, Houghton Mifflin Company)
- \_\_\_\_\_ 12. Cape Cod is the bared and bended arm of Massachusetts. (Henry David Thoreau, *Cape Cod*)

DESCRIPTION: HOW TO BEGIN (Ex. 142, *Continued*)

- \_\_\_\_\_ 13. He will then see stretched at his feet a number of valleys, not fewer than nine, diverging from the point on which he is supposed to stand, like spokes from the nave of a wheel. (William Wordsworth, *The English Lakes*)
- \_\_\_\_\_ 14. Those who wish to form a distinct idea of the battle of Waterloo need only imagine a capital A laid on the ground. (Victor Hugo, *Les Miserables*)
- \_\_\_\_\_ 15. Mr. Massey's stateroom—a narrow, one-berth cabin—smelt strongly of soap, and presented to view a swept, unadorned neatness, not so much bare as barren, not so much severe as starved and lacking in humanity, like the ward of a public hospital, or rather like the clean retreat of a desperately poor but exemplary person. (Joseph Conrad, *Youth*, Doubleday, Doran and Company)
- \_\_\_\_\_ 16. When we entered his cell, he was standing perfectly still, gazing at his work. (John Galsworthy, *A Motley*, Charles Scribner's Sons)
- \_\_\_\_\_ 17. When Carol had walked for thirty-two minutes, she had completely covered the town, east and west, north and south; and she stood at the corner of Main Street and Washington Avenue and despaired. (Sinclair Lewis, *Main Street*, Harcourt, Brace and Company)
- \_\_\_\_\_ 18. He looked quite sixty, though he could not have been more than forty-six—a bent, trembling ruin of a figure, covered by a drab-coloured apron. (John Galsworthy, *A Motley*, Charles Scribner's Sons)
- \_\_\_\_\_ 19. And now I wish that the reader, before I bring him into St. Mark's Place, would imagine himself for a little time in a quiet English Cathedral town, and walk with me to the west front of its cathedral. (John Ruskin, *Stones of Venice*)
- \_\_\_\_\_ 20. The white man, turning his back upon the setting sun, looked along the empty and broad expanse of the sea-reach. (Joseph Conrad, *The Lagoon*, Doubleday, Doran and Company)
- \_\_\_\_\_ 21. There, far below, is the knobby backbone of England, the Pennine Range. (J. B. Priestley, *The Good Companions*, Harper and Brothers)
- \_\_\_\_\_ 22. The Merced River, as a whole, is remarkably like an elm tree. (John Muir, *The Mountains of California*, The Century Company)
- \_\_\_\_\_ 23. Once the bright days of summer pass by, a city takes on the sombre garb of grey, wrapped in which it goes about its labors during the long winter. (Theodore Dreiser, *Sister Carrie*, Horace Liveright, Inc.)

(Ex. 143)

Name\_\_\_\_\_

Score\_\_\_\_\_

### DESCRIPTION: DOMINANT TONE

**DIRECTIONS:** In this exercise you are to practice setting the dominant tone (the general impression) of description. Select any five of the following suggested subjects. Write your subject in the first space (a), and after it (b) state the impression you are trying to convey. Then write what would be the first sentence of a short description in which you try to set the tone that you want your reader to feel.

Suggested subjects: Sunday afternoon, a garden, a student's room, a busy street, the circus lot, a camp in the woods, a rocky shore, a football game, early morning, a pompous man, a busy railway station, children at play, twilight, your roommate, a harvest scene, a busy office, the campus at noon, closing time in a department store, men at work, before daybreak.

Your dominant impression may be one of color, form, ugliness, dreariness, confusion, simplicity, shabbiness, richness or luxury, vitality, desolation, pathos, loneliness, activity, quiet or peace, noise, dullness, majesty, garishness, horror, gloom. This is simply a suggestive list.

1. a. \_\_\_\_\_ b. \_\_\_\_\_

2. a. \_\_\_\_\_ b. \_\_\_\_\_

DESCRIPTION: DOMINANT TONE (Ex. 143, *Continued*)

3. a. \_\_\_\_\_ b. \_\_\_\_\_

4. a. \_\_\_\_\_ b. \_\_\_\_\_

5. a. \_\_\_\_\_ b. \_\_\_\_\_



(Ex. 144)

Name \_\_\_\_\_

Score \_\_\_\_\_

### DESCRIPTIVE DICTION: COLORS

DIRECTIONS: Many student descriptions are deficient in color because the writers have difficulty in matching colors with words. You will find it an interesting and profitable exercise to find all the possible synonyms for the following four colors. Alphabetize your lists.

<i>Red</i>	<i>Yellow</i>	<i>Blue</i>	<i>Green</i>
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____
4. _____	4. _____	4. _____	4. _____
5. _____	5. _____	5. _____	5. _____
6. _____	6. _____	6. _____	6. _____
7. _____	7. _____	7. _____	7. _____
8. _____	8. _____	8. _____	8. _____
9. _____	9. _____	9. _____	9. _____
10. _____	10. _____	10. _____	10. _____
11. _____	11. _____	11. _____	11. _____
12. _____	12. _____	12. _____	12. _____
13. _____	13. _____	13. _____	13. _____
14. _____	14. _____	14. _____	14. _____
15. _____	15. _____	15. _____	15. _____

(Ex. 145)

Name \_\_\_\_\_

Score \_\_\_\_\_

### DESCRIPTION: THE SENSE OF HEARING

DIRECTIONS: Through the following exercise you are to try to sharpen your perception of sound. Put yourself in some situation in which your sense of sight cannot be used. Take notes on what you hear. Do not try to identify the source of the sounds. Try to describe the sounds themselves. Record these notes on this page.

*Subject and Situation:* \_\_\_\_\_

*Notes (impressions of sounds):*

Name \_\_\_\_\_

Score \_\_\_\_\_

## DESCRIPTION: THE VOCABULARY OF SOUND

DIRECTIONS: Among the words descriptive of sound the most interesting are the words which attempt to reproduce the sounds of nature. We call these onomatopoeic or echoic words. With the help of a dictionary of synonyms complete the following list of onomatopoeic words:

- |            |           |           |
|------------|-----------|-----------|
| 1. clang   | 21. _____ | 41. _____ |
| 2. clash   | 22. _____ | 42. _____ |
| 3. hiss    | 23. _____ | 43. _____ |
| 4. buzz    | 24. _____ | 44. _____ |
| 5. hubbub  | 25. _____ | 45. _____ |
| 6. clatter | 26. _____ | 46. _____ |
| 7. clink   | 27. _____ | 47. _____ |
| 8. jingle  | 28. _____ | 48. _____ |
| 9. _____   | 29. _____ | 49. _____ |
| 10. _____  | 30. _____ | 50. _____ |
| 11. _____  | 31. _____ | 51. _____ |
| 12. _____  | 32. _____ | 52. _____ |
| 13. _____  | 33. _____ | 53. _____ |
| 14. _____  | 34. _____ | 54. _____ |
| 15. _____  | 35. _____ | 55. _____ |
| 16. _____  | 36. _____ | 56. _____ |
| 17. _____  | 37. _____ | 57. _____ |
| 18. _____  | 38. _____ | 58. _____ |
| 19. _____  | 39. _____ | 59. _____ |
| 20. _____  | 40. _____ | 60. _____ |

Name \_\_\_\_\_

Score \_\_\_\_\_

## DESCRIPTION: THE SENSE OF TASTE

DIRECTIONS: Most students avoid appeals to the sense of taste in their descriptions because they lack an adequate vocabulary. It will help you to prepare a list of words descriptive of taste. With the help of a dictionary and a thesaurus complete the following list:

- |             |           |
|-------------|-----------|
| 1. sweet    | 21. _____ |
| 2. sour     | 22. _____ |
| 3. bitter   | 23. _____ |
| 4. flat     | 24. _____ |
| 5. stale    | 25. _____ |
| 6. spicy    | 26. _____ |
| 7. pungent  | 27. _____ |
| 8. insipid  | 28. _____ |
| 9. acid     | 29. _____ |
| 10. peppery | 30. _____ |
| 11. salty   | 31. _____ |
| 12. tart    | 32. _____ |
| 13. briny   | 33. _____ |
| 14. _____   | 34. _____ |
| 15. _____   | 35. _____ |
| 16. _____   | 36. _____ |
| 17. _____   | 37. _____ |
| 18. _____   | 38. _____ |
| 19. _____   | 39. _____ |
| 20. _____   | 40. _____ |



(Ex. 148)

Name-----

Score-----

### DESCRIPTION: THE SENSE OF TOUCH

DIRECTIONS: Write a sentence or two describing each of the following objects through the sense of touch or feeling. In order to avoid the commonplace, do not say, "Velvet feels like something or other." Imagine rather that each sentence is taken from a story in which you are picturing a character as experiencing a mental image through the sense of touch.

1. a handshake

2. wool blankets

3. cold water

4. freshly dug earth

DESCRIPTION: THE SENSE OF TOUCH (Ex. 148, *Continued*)

5. a leather-bound book

6. rain

7. a fish

8. a kitten

Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVID WRITING: VERBS

DIRECTIONS: In each blank at the left write the number of the verb which seems to express the action most vividly and precisely.

- \_\_\_\_\_ 1. The old brick building had (1. vanished 2. gone 3. departed 4. withdrawn) before the wreckers in a cloud of broken brick and plaster.
- \_\_\_\_\_ 2. Already the muddy floor was (1. covered 2. filled 3. crowded 4. dotted) with the toadstool tents of the excavators, and day and
- \_\_\_\_\_ 3. night unceasingly wagonloads of sticky clay and mud (1. went 2. moved 3. dragged 4. were drawn) up the incline to the street.
- \_\_\_\_\_ 4. In ordered plan the crossbeams (1. were put 2. were placed 3. were set 4. fell) into their places, and the great lattice of the sub-structure shaped itself.
- \_\_\_\_\_ 5. With incredible rapidity the gaunt frame (1. was built 2. was lifted 3. piled 4. rose 5. was constructed) upward.
- \_\_\_\_\_ 6. Against the pale sky the black ribs of the building (1. rose 2. surged 3. went 4. were built) higher.
- \_\_\_\_\_ 7. As each new story was bolted down, the derricks (1. were transported 2. were moved 3. were lifted 4. lifted themselves) heavily to the new level.
- \_\_\_\_\_ 8. Like beetles the steel workers (1. walked 2. moved 3. stepped 4. clambered) sure-footed over the empty frame.
- \_\_\_\_\_ 9. Far out on the end of narrow beams they (1. rested 2. were placed 3. hung 4. could be seen) above the void . . .
- \_\_\_\_\_ 10. Like flies they caught the slim-spun threads of the derricks and (1. moved 2. went 3. were carried 4. swung) up to some inaccessible height.
- \_\_\_\_\_ 11. On flimsy platforms the glow of their forges (1. shone 2. could be seen 3. were seen 4. blinked red) in the twilight.
- \_\_\_\_\_ 12. Through the tangle of its skeleton frame the flaming red and yellow of an electric sign (1. sent 2. spattered 3. threw 4. spilled) a trail of jeweled fire against the sky.
- \_\_\_\_\_ 13. Far down in the streets the glare of automobile lights (1. lighted 2. contrasted with 3. illuminated 4. stroked) the gleaming blackness of the pavement.

(From Joseph Husband, *America at Work*. Reprinted by permission of, and by arrangement with Houghton Mifflin Company.)

Name \_\_\_\_\_

Score \_\_\_\_\_

## THE PRECISE WORD

DIRECTIONS: In the following exercise you are to write in the blank at the left the number of the word in parentheses which seems to express the meaning most precisely.

\_\_\_\_\_ After that many faces seemed to (1. gaze 2. congregate 3. press 4. converge) upon her. The passengers were on their way to the dining-car, and she was conscious that as they passed down the aisle they  
 \_\_\_\_\_ glanced (1. suspiciously 2. penetratingly 3. menacingly 4. listlessly 5. curiously) at the closed curtains. One lantern-jawed man with  
 \_\_\_\_\_ (1. bulging 2. protruding 3. glassy 4. prominent 5. kindly) eyes stood  
 \_\_\_\_\_ still and tried to shoot his (1. projecting 2. charitable 3. venomous 4. irritated) glance through the division between the folds. The  
 \_\_\_\_\_ freckled child, returning from her breakfast, (1. stopped 2. waylaid 3. accosted 4. greeted 5. hailed) the passers with a (1. sticky 2. gummy 3. slimy 4. glutinous 5. buttery) clutch, saying in a loud  
 \_\_\_\_\_ whisper, "He's sick"; and once the conductor came by, asking for tickets. She (1. shrank 2. dwindled 3. contracted 4. cringed 5. shriveled) into her corner and looked out of the window at flying trees and houses, meaningless hieroglyphs of an endlessly unrolled papyrus.

\_\_\_\_\_ Now and then the train stopped, and the newcomers on entering the car (1. looked 2. glanced 3. stared 4. gazed) in turn at the closed curtains. More and more people seemed to pass—their faces  
 \_\_\_\_\_ began to blend (1. grotesquely 2. absurdly 3. faintly 4. whimsically 5. queerly 6. oddly 7. strangely 8. fantastically) with the  
 \_\_\_\_\_ images (1. crowding 2. rushing 3. congregating 4. surging 5. lodging) in her brain.

\_\_\_\_\_ Later in the day a fat man (1. separated 2. disconnected 3. detached 4. parted) himself from the mist of faces. He had a creased stomach and soft pale lips. As he (1. placed 2. lodged 3. settled 4. pressed 5. installed) himself into the seat facing her, she noticed that he was dressed in black broadcloth, with a soiled white tie.

(From Edith Wharton, "A Journey," in the volume, *The Greater Inclination*, published by Charles Scribner's Sons. Reprinted by permission.)



Name \_\_\_\_\_

Score \_\_\_\_\_

## VIVID WRITING: VERBS

DIRECTIONS: In each blank at the left write the number of the verb which seems to express the action most vividly and precisely.

- \_\_\_\_\_ 1. There seemed no flies to (1. annoy 2. bother 3. worry 4. vex) him, and he was languid with rest.
- \_\_\_\_\_ 2. But there came a time when the buck's ears lifted and (1. stretched 2. tensed 3. stiffened 4. became rigid) with swift eagerness for sound.
- \_\_\_\_\_ 3. At the sound he snorted with a sudden start that (1. sent 2. moved 3. carried 4. transported 5. jerked) him through the air from water to meadow . . .
- \_\_\_\_\_ 4. The green screen was (1. burst 2. moved 3. separated 4. pushed) asunder, and a man peered out at the meadow and the pool and the sloping hill.
- \_\_\_\_\_ 5. From out of the screen of vines and creepers he (1. cast 2. threw 3. flung 4. tossed) ahead of him a miner's pick and shovel and gold-pan.
- \_\_\_\_\_ 6. He (1. poured 2. sprinkled 3. dribbled 4. spattered) a little water in over the depressed edge of the pan.
- \_\_\_\_\_ 7. With a quick flirt he sent the water (1. sluicing 2. trickling 3. pouring 4. sliding 5. running) across the bottom, turning the grains of black sand over and over.
- \_\_\_\_\_ 8. Like a shepherd he (1. collected 2. gathered 3. assembled 4. accumulated 5. herded) his flock of golden specks so that not one should be lost.
- \_\_\_\_\_ 9. He could not (1. resist 2. check 3. forbear 4. hinder) another survey of the hill before filling the pan farther down the stream.
- \_\_\_\_\_ 10. Into the fire he (1. put 2. thrust 3. placed 4. set 5. deposited) the gold-pan and burned it till it was blue-black.
- \_\_\_\_\_ 11. He turned and (1. cast 2. gave 3. flung 4. sent 5. threw) a measuring glance at the sun poised above him in the azure of the cloudless sky.
- \_\_\_\_\_ 12. The green screen (1. moved 2. stirred 3. bent 4. trembled 5. surged) back and forth in the throes of a struggle.
- \_\_\_\_\_ 13. A second horse (1. came 2. walked 3. scrambled 4. moved) into view.

(From Jack London, *All Gold Cañon*. Reprinted by permission of Eliza London Shepard.)

(Ex. 152)

Name \_\_\_\_\_

Score \_\_\_\_\_

### DESCRIPTION: FIGURES OF SPEECH

DIRECTIONS: Write a sentence expressing each of the following images in terms of a simile or metaphor.

1. a fat man
2. a dainty girl
3. a cold day
4. a harsh voice
5. a tall man
6. a haughty manner
7. an embarrassed boy
8. a silly laugh
9. an unpleasant noise

## ARGUMENT OR STRAIGHT THINKING

The purpose of argument as a form of writing is to convince, to persuade the reader to accept the writer's point of view, to establish truth, to make people believe and act as one wishes them to believe and act. Argumentation, except in a specialized form called debating, involves no methods or principles of writing not already studied in connection with exposition. Even in its purpose argument may not differ from other forms of writing, since a clear presentation of facts may convince, a novel or a play may make people believe, a song or a poem may persuade. Argument, as it is treated here, has more to do with methods of thinking than methods of writing.

Although it is not the purpose of this chapter to give you directions in the construction of a debater's speech, you may learn a little about straight thinking if you study certain conventions familiar to debaters.

Do not try to argue a general subject, a term like *immigration, religion, truth, world peace, communism, free speech, militarism, the Constitution*. Of course no one should attempt to write any kind of a theme, argumentative or otherwise, about a subject as general as those just mentioned. But if you have a specific idea about one of these subjects—that your fraternity or sorority discourages freedom of speech, for instance—you may organize your evidence into a readable short essay.

State your idea in the form of a declarative sentence. The statement will give point and direction to your theme; it will keep you from wandering all over the lot. For example, instead of arguing about "the value of final examinations," phrase your subject like this: "Final examinations are valuable as a means of organizing and clarifying the material of a course," or "Final examinations are a better measure of a student's progress in a course than are frequent progress tests," or "No final examination can measure a student's progress in an appreciation course."

Do not try to argue a proposition that is so indefinite that it cannot be proved either true or false. The following are examples of propositions that result in much futile argument: "It is better to live in the country than in the city," "The cow has done more for mankind than the horse," "Iron is more valuable than gold," "The French are more artistic than the German people."

Do not try to prove several things at the same time. If you do, you will disperse your energies and prove nothing. A topic sentence like this is bad: "Every

student should have a knowledge of public speaking, and it should be taught in the freshman English course."

Carefully define the key words in your topic sentence. A good share of futile argument is caused by the fact that the arguers are using words in different senses. In argument you must naturally use words in their accepted meanings. But many words have several meanings. Are you talking about religion? Have you ever known two persons who used the word *religion* in exactly the same sense? Even our commonest words are tricky symbols. For instance, consider such words as *small*, *large*, *good*, *bad*, *proper*, *desirable*, not to speak of such concepts as *truth*, *courage*, or *patriotism*, which have defied exact definition from the beginning of history. If you define your terms carefully you will find that often there is no occasion for argument left.

Analyze your topic statement in order to discover the essential points on which proof must depend. In debating, these points are called the main issues. To discover the main issues you must not only discover what evidence and what reasoning may be used to support your contention. You must also discover what you would have said had you been taking an opposite stand. Are you urging the adoption of a college course which consists entirely of electives? Think first what may be said for a system of prescribed or required studies. After you have analyzed both sides of a controversy, you can see where the arguments clash. It is obvious that statements or assertions which are accepted as facts need not be argued. Nor is it necessary to argue every minor point, just for the sake of argument.

The aim of a high-school or college debater, let it be admitted, is too often the winning of a favorable decision; your aim should be the finding of the truth. Analyze both sides of a question, then, just as much to find out how much truth lies on the other side as to find out where all the weaknesses lie. If in the process of finding the issues you decide that you have been mistaken in your contention, so much the better for you. You may make a poor debater, but you will become a much more honest scholar and scientist.

After you have analyzed both sides of the question, state all the points of controversy in the form of questions. If you were writing about elective or required studies, for instance, some of your questions might read like this: Are students mature enough to select the most beneficial courses? Would the parents and taxpayers support a system of elective studies? Would a system of elective courses increase the interest in scholarship? After you have set down all the possible questions implied in your subject, group them under a few main questions which cover the entire subject and which do not overlap each other. It is on these main questions or issues that the success of your argument depends.



Name \_\_\_\_\_

Score \_\_\_\_\_

## THE ARGUMENTATIVE STATEMENT

DIRECTIONS: Judge each of the following argumentative statements by writing before it the number of one of the following. Use only one number before each statement.

1. It is not stated in the form of a complete declarative sentence.
2. It includes more than one debatable idea.
3. The question is so broad that it cannot be decided one way or another.
4. It cannot be argued until the key words are defined.

- \_\_\_\_\_ 1. Our local motion-picture theater should not exhibit immoral pictures.
- \_\_\_\_\_ 2. Foreign intervention in the civil war in Spain.
- \_\_\_\_\_ 3. Pacifists.
- \_\_\_\_\_ 4. The idea that the world is progressing in any way is a mistake.
- \_\_\_\_\_ 5. What the college English course needs is more useful grammar and less useless grammar.
- \_\_\_\_\_ 6. A minister has more opportunities to do good to mankind than has a doctor.
- \_\_\_\_\_ 7. Professionalism in college football.
- \_\_\_\_\_ 8. Advertising of patent medicines over the radio is a menace to the health of the people and should be prohibited by Federal statute.
- \_\_\_\_\_ 9. Engineering has done more for the happiness of mankind than has literature.
- \_\_\_\_\_ 10. College traditions at this institution.
- \_\_\_\_\_ 11. Every loyal student should support the worthy college traditions.
- \_\_\_\_\_ 12. The wearing of green caps by the freshmen is a noble college tradition, and its observance should be enforced by the sophomores.
- \_\_\_\_\_ 13. The foreign policy of the United States.
- \_\_\_\_\_ 14. Every college student should be loyal to his Alma Mater.
- \_\_\_\_\_ 15. The right of labor to use strikes as a means of settling disputes with employers.
- \_\_\_\_\_ 16. Indecent motion pictures have aroused widespread public disapproval and will eventually result in the financial ruin of the motion picture industry.

Name \_\_\_\_\_

Score \_\_\_\_\_

## ARGUMENT: THE ISSUES

DIRECTIONS: Classify each of the following issues by writing before it the number of one of the following main issues:

1. Are the evils under the present system so great that they warrant a change of system?
2. Would the honor system improve conditions?
3. Is the honor system practical from the standpoint of enforcement or administration?

PROPOSITION: The Honor System should be Adopted at Our Institution.

- \_\_\_\_\_ 1. Is there much cheating in examinations at this institution?
- \_\_\_\_\_ 2. Has the honor system proved workable at similar institutions?
- \_\_\_\_\_ 3. Are our students capable of self-government?
- \_\_\_\_\_ 4. Would the system work here?
- \_\_\_\_\_ 5. Would the honor system improve conditions here?
- \_\_\_\_\_ 6. Would the honor system promote honesty among our students?
- \_\_\_\_\_ 7. Could the honor system be enforced?
- \_\_\_\_\_ 8. Would the students report cheating when they saw it?
- \_\_\_\_\_ 9. Is cheating really prevalent or general among the students?
- \_\_\_\_\_ 10. Would an appeal to honor have any effect on the dishonest students?
- \_\_\_\_\_ 11. Would not social conventions keep the honest students from reporting the dishonest ones?
- \_\_\_\_\_ 12. Would the honor system promote scholarship?
- \_\_\_\_\_ 13. Would the honor system promote a better feeling between students and faculty?
- \_\_\_\_\_ 14. Do the grades of honest students suffer because of cheating on the part of the dishonest ones?
- \_\_\_\_\_ 15. Would a student court be willing to punish violators of the honor system?
- \_\_\_\_\_ 16. Would the honor system enforce itself through popular opinion?
- \_\_\_\_\_ 17. Are the prominent students in favor of it?
- \_\_\_\_\_ 18. Has the honor system been tried outside of colleges?
- \_\_\_\_\_ 19. Do many students have their papers and notebooks written for them?
- \_\_\_\_\_ 20. Has the honor system ever been tried at this institution?

## TESTS OF AUTHORITY

Argument consists of inferences from given or accepted facts. You say, "He won't last long in this job. He is lazy." In this statement you have reasoned from an accepted fact, that he is lazy, to a probable conclusion, that he will fail in his work. You have not actually proved anything. When "jesting Pilate" remarked, "What is Truth?"—and closed the argument by walking off—he might with equal aptness have asked, "What is Proof?" There is such a thing as absolute proof or absolute truth, but in most of your reasoning you will be more concerned with a probable truth.

Although we speak of facts as the basis of argument, there are very few facts in this world that do not depend on someone's having observed, verified, and reported them. The reliability of observed and reported facts may be tested by examining the weaknesses and limitations of the observer. Whether you or someone else is the observer does not matter. In all probability your own observation should be put to a more severe questioning since you are less likely to suspect yourself than someone else. If you challenge all observations with the following questions, you will be closer to what may be accepted as facts.

Is the observer physically, mentally, and morally competent to observe or to report the truth? How fast were you driving when you ran into Professor Smith's car? Do you really know? You are asked what you were doing at eight o'clock on the night of August 17. Can you remember? The editor of the local newspaper says that the candidate for office is a communist. Is he competent to interpret and label another man's ideas and motives? Read the newspapers for other examples. Every murder trial is a demonstration of the fact that people cannot see, cannot hear, cannot remember accurately.

Is the observer or authority in a position to know the facts? Be on your guard against snap judgments. An American tourist spends two weeks on a conducted tour through Russia and then writes a book on communism. An English author spends three weeks lecturing in America and then writes a book on the American way of life. Have these two writers been in a position to observe the facts?

Is the observer or authority without prejudice? Most of the arguments that you hear over the radio or read in the advertising pages of the magazines and newspapers are colored and twisted according to the secret purposes of the arguers. You are implored to use a certain tooth paste because it whitens, purifies, deodorizes, and disinfects in one operation. You are urged to buy a certain auto-



## TESTS OF AUTHORITY (*Continued*)

mobile because it is the safest, most economical, most powerful, and most beautiful automobile made. Were the facts as they are represented in these arguments, the inferences would be obvious. The reasoning process is correct, but the premises, or facts, from which the inferences are made need to be questioned. Biased testimony is not confined to advertising. Every political argument must be read with a full knowledge of the prejudices of the arguer. These are examples of conscious or intentional bias. Equally dangerous is unconscious prejudice. If an exiled Russian aristocrat writes a book about Soviet Russia, will he not unconsciously interpret conditions there according to his own attitudes? Or consider the war in China—whose reporting of “facts” are we to believe? Before you accept any reported facts, ask first what are the political, religious, or economic loyalties, or the mind-sets, which might lead to prejudiced observation.

Is the observer an authority in this particular field? Everyone should know—but he does not—that pre-eminence in one field does not make a man qualified to express ex-cathedra judgments in another field. Is a famous automobile manufacturer qualified to express opinions on the teaching of American history in the public schools? He may be—but not because he is an authority on automobiles. Does outstanding success in business qualify a man to speak with authority on music, on literature, on medicine, on golf? Obviously not. An expert in one field may be a tyro in another.

Does the authority report up-to-date observations? One of the common mistakes that students make in gathering material for research papers is to ignore the dates of publication of various sources. Dates are very important in fields in which new things are constantly happening—in politics, in chemistry, in medicine, in industry, in agriculture. What was true ten or twenty years ago may be only partly true now, or it may be entirely false.

It may come as a shock to you to learn that this world harbors many persons who would have you believe what is not true. There was a time when a lie was called a lie, and a person who spread misinformation was called a liar. Now lies emanating from high places are called “propaganda,” and the spreading of lies is a respectable game which even governments have been known to play. If, like a famous American humorist, all you know is what you read in the papers, much of what you know will not be so. If you are to help the institutions of a free people survive, you will need not only the ability to think straight but also the courage to challenge the thinking of others.



## DEDUCTIVE REASONING

Inferences from facts concern themselves with the processes of reasoning. A person may reason correctly even if he does not know the names of the different accepted forms of reasoning, but if he is familiar with these forms he may avoid the errors that untrained reasoning may lead him into. A common classification of the methods of reasoning divides all forms into two types, deductive and inductive. Deductive reasoning is the application of accepted laws to particular cases. Inductive reasoning proceeds from specific cases to general laws. Our concern here is with deductive reasoning.

The form which deductive reasoning usually takes is the syllogism. A syllogism is an inference from two given facts. It is made up of three parts or terms: 1. a major premise, 2. a minor premise, and 3. a conclusion. The major and minor premises are the given facts. If you accept them, the conclusion logically follows. The major premise states a general rule; the minor premise states a case falling under the general rule; the conclusion is the application of the general rule to the specified case. The following are examples of syllogisms:

*Major premise:* All hard, green apples are sour.

*Minor premise:* This apple is hard and green.

*Conclusion:* Therefore this apple is sour.

*Major premise:* All Hawaiians are good swimmers.

*Minor premise:* This man is a Hawaiian.

*Conclusion:* Therefore this man is a good swimmer.

The everyday importance of the syllogism may become more obvious to you if you consider the form in which you would probably hear the argument analyzed in the second syllogism: "Oh, I know he is a good swimmer. He comes from Hawaii." The name given to such a shortened syllogism is *the enthymeme*, which is nothing more nor less than a syllogism with one or more of the terms understood. You will see from this example—that is, if you have seen that the major premise of the second syllogism is false—that the everyday use of the syllogism is to test the validity of inferences. How often have you heard inferences like this one: "He must be a poet. Look at his long hair." What does that mean? All people with long hair are poets. This man has long hair; therefore this man must be a poet. Does not that reveal the absurdity of the statement? Have you not known sheep herders, or musicians, or just plain eccentrics with long hair?

## DEDUCTIVE REASONING (*Continued*)

Here are a few more arguments expressed in syllogistic form to show their validity:

Tom ought to be a good sprinter; he has long legs.

*Major premise:* Every person who has long legs is a good sprinter.

*Minor premise:* Tom has long legs.

*Conclusion:* Therefore Tom is a good sprinter.

I know that George is a gentleman. Well, gentlemen prefer blondes, and I am a blonde, and George likes me.

*Major premise:* All gentlemen prefer blondes.

*Minor premise:* George is a gentleman.

*Conclusion:* Therefore George prefers blondes.

*Major premise:* All men who prefer blondes are gentlemen.

*Minor premise:* George prefers blondes.

*Conclusion:* Therefore George is a gentleman.

It is easy to see that the reasoning process in these syllogisms is accurate enough. If we accept the premises, the conclusions must be true. But that is just the trouble—the major premise in every case is false.

Now analyze the following syllogisms. Are they correct or faulty?

*Major premise:* Some Italians do not have dark hair.

*Minor premise:* Mr. Martini does not have dark hair.

*Conclusion:* Therefore Mr. Martini is an Italian.

*Major premise:* Everyone who plays on the team will earn a sweater.

*Minor premise:* Harry is on the football squad.

*Conclusion:* Therefore you must give Harry a sweater.

*Major premise:* All sophomores must take a course in literature.

*Minor premise:* Some freshmen take a course in literature.

*Conclusion:* Therefore some freshmen are sophomores.

*Major premise:* No girl who comes from a good home would cheat.

*Minor premise:* No girl who belongs to a church would cheat.

*Conclusion:* Therefore every girl from a good home belongs to a church.

*Major premise:* Hard work trains the mind.

*Minor premise:* This course does not require hard work.

*Conclusion:* Therefore this course does not train the mind.

*Major premise:* Twenty per cent of college students do not graduate.

*Minor premise:* You are a college student.

*Conclusion:* Therefore your chances of graduating are four to one.

Name-----

Score-----

## TESTS OF AUTHORITY

DIRECTIONS: Before each of the following statements write the number of the test which you would use if you were asked to accept the statement as a report of facts.

1. Is the authority competent to observe or to report the facts?
2. Is the authority in a position to know the facts?
3. Is the authority without prejudice?
4. Is the authority recognized in this particular field?
5. Is the authority up-to-date?

- \_\_\_\_\_ 1. Mr. Jones, a spectator in the grandstand, says that a touchdown scored in the opposite corner of the field should not be allowed because the runner fell before he crossed the goal line.
- \_\_\_\_\_ 2. Mrs. Blank, Miss Blank's mother, says that her daughter could never be guilty of cheating in an examination.
- \_\_\_\_\_ 3. A prominent manufacturer of shoes says that the tariff on shoes is too low.
- \_\_\_\_\_ 4. Mr. Branch, the wealthy manufacturer of widgets, asserted in a convocation address that the study of foreign languages is useless.
- \_\_\_\_\_ 5. The last examination in history was much too hard. I am sure that nobody in the class could pass it.
- \_\_\_\_\_ 6. Drink water from our Magic Springs, and you will eat better, sleep better, and enjoy life more fully.
- \_\_\_\_\_ 7. Clara Blank, who failed in the course in chemistry, asserts that the course was poorly organized and poorly taught.
- \_\_\_\_\_ 8. I was so frightened that I couldn't scream, but I distinctly remember that three shots were fired.
- \_\_\_\_\_ 9. Hiram Jones, who has never been outside the United States, says that conditions in Russia are getting worse all the time.
- \_\_\_\_\_ 10. I got this information from the article on chemistry in the eleventh edition of the *Encyclopaedia Britannica*.
- \_\_\_\_\_ 11. Dr. Jewett told me that the reading of fiction is a waste of time. Dr. Jewett ought to know. He is the dean of the college of engineering.
- \_\_\_\_\_ 12. Mr. Blank, the coach of the losing team, who watched every play carefully, says that the referee was unfair to his team in several decisions.
- \_\_\_\_\_ 13. He must be guilty. Why, that little girl who saw the accident says he was driving at least seventy. A little child like that wouldn't lie.

(Ex. 156)

Name \_\_\_\_\_

Score \_\_\_\_\_

### THE SYLLOGISM

DIRECTIONS: Test each of the following arguments by expressing it in the form of a syllogism.

1. Of course he is cruel to his wife. What else would you expect of a radical?

*Major premise:* \_\_\_\_\_

*Minor premise:* \_\_\_\_\_

*Conclusion:* \_\_\_\_\_

2. I have to have a new fur coat. My roommate has one.

*Major premise:* \_\_\_\_\_

*Minor premise:* \_\_\_\_\_

*Conclusion:* \_\_\_\_\_

3. You won't live very long if you do not stop smoking.

*Major premise:* \_\_\_\_\_

*Minor premise:* \_\_\_\_\_

*Conclusion:* \_\_\_\_\_

4. Professor Blank is a poor teacher. I failed in his course.

*Major premise:* \_\_\_\_\_

*Minor premise:* \_\_\_\_\_

*Conclusion:* \_\_\_\_\_

5. This man must be from California as he has such a beautiful tan.

*Major premise:* \_\_\_\_\_

*Minor premise:* \_\_\_\_\_

*Conclusion:* \_\_\_\_\_



## INDUCTIVE REASONING

To simplify a very complex subject, we may say that inductive reasoning consists of 1. generalizations, 2. argument from example, 3. argument from analogy, 4. argument from causal relation.

A generalization is a general law. It states that something or other always happens or is always true. "All men are mortal. Every mother is unselfish in her attitude toward her children. Every sophomore paid his fees. Every student in this room is self-supporting." These are generalizations. Whether they are true or not is another matter. It is obvious that the only kind of generalization that is more than merely probable is one based on an observation of all instances or cases involved. We do not know that all men are mortal—although we have never heard of an exception. But we can determine by actual count whether every sophomore has paid his fees, or whether every student in this room is self-supporting.

Complete or perfect generalizations are familiar to any student of the exact sciences. Generalizations of that type are beyond the scope of our study. We are here interested in two types: the statistical generalization and the imperfect generalization. Have you ever wondered how a manufacturer of shoes knows how many shoes to make of each size? or how an insurance company knows how many policies it will have to pay during a certain year? Each has worked out certain generalizations for itself, based on an extensive and careful sampling of cases or instances. This is called a statistical generalization. An imperfect generalization is the one you make when you say, "I wouldn't buy my clothes at Blank's Clothing Store; all their suits are shoddy." Have you examined all the articles of clothing sold by Blank's Clothing Store? No, but you have seen a sufficient number of shoddy suits bought from that store to justify your assuming that they represent the kind of goods that store handles.

Since the generalizations that we use in our everyday living are based on a "sampling," instead of on an actual examination of all cases, we need to know certain tests of their safety. These are:

1. Have a sufficient number of cases been observed?
2. Are the instances examined typical specimens of the class?
3. Have we looked for exceptions to the general rule?
4. Can we find causes which would make such a generalization probable?

Let us try a few examples. As a result of a questionnaire sent out to its sub-

scribers, a certain magazine predicts that sixty per cent of the voters will vote the Republican ticket. The actual vote turns out to be about sixty per cent in favor of the Democratic candidate. What do you think was wrong with the sampling used? A student fails in an examination. After talking with his roommate and another bosom friend he protests to his teacher: "That test was too hard. I don't think anybody in the class could pass it." If the teacher shows him that he and his two friends were the only ones who failed, what do you think may be wrong with his method of sampling?

You might try analyzing the weakness in the following methods of arriving at a generalization. An alumnus of the college wants to find out if the student sentiment is for or against the football coach. He takes a vote among the members of the football squad. A man wants to know the public sentiment in his state in regard to old-age pensions paid out of a two per cent sales tax. His sampling is a vote taken at a meeting of the local chamber of commerce. In each of these examples the weakness in the method of arriving at a statistical generalization is obvious.

An argument from example is really a short-cut to a generalization. An employer says, "I wouldn't hire another stenographer from Blank Business College. The last one I had from that place was terrible!" This man is generalizing from a single example, and the example may not be typical. If we generalize from a single example, we must be reasonably sure that the underlying causes would produce the same result in every instance similar to the one we are examining.

Analogy is the inference that if two things agree with one another in one or more respects, they will probably agree in other respects. Analogy is a term applied to resemblances between cases or instances in two different spheres of life or experience. For instance, when you say, "Train the sprout as you want the tree to grow," you are not talking about trees; you are talking about the training and discipline of children. Analogy has always been, and still is, one of the most common forms of argument. The fable or the parable, when it seeks to convince, makes use of analogy. The political cartoon in the daily newspaper commonly uses analogy. Yet it must be admitted that analogy is primarily a means of persuasion, not a method of reasoning.

Again let us analyze a sample argument. This one appeared in a college newspaper. "Any student will cheat if an instructor is present during an examination. An instructor is like a policeman in a group of law-abiding citizens. His presence is a challenge to every student." This sort of false analogy may be exposed by testing the facts assumed to be true in the case which has been used for comparison. Is it true that a policeman is a challenge to an honest citizen? Of course not. He may be a challenge to a lawbreaker, but to an honest citizen he is a friend and a protection against the criminal element.

## INDUCTIVE REASONING (Continued)

Or you might argue against a system of tutors and advisers for college students in this manner: "Why waste all this effort on the weak students? Let them fight their own way to success in college. If they can't save themselves, they aren't worth saving. Look at the weeds in your garden; no one coddles them and yet look at the way they prosper." This sort of analogy may be tested by asking whether the resemblances or the differences between the two things compared are essential and significant. If the resemblances are significant, the analogy is a good one. If the differences are significant, the analogy is poor as reasoning. In this analogy, the significant thing is not that weeds prosper under adversity, but that ordinarily few people want their children to be like weeds. They may prefer them to be like flowers—even like those flowers that need to be coddled into a perfection of blossom.

Here is still another analogy. You hear one of your fellow students remark, "Weren't we lucky today? Our history teacher did not appear for his eight-o'clock class." You might argue like this: "You are like a man who purchases some shoes in a shoe store, pays his money, and then, when the clerk is not looking, throws the wrapped shoes under the counter and runs out." That is a valid analogy.

Reasoning from causal relation may be divided, for convenience and simplicity, into two kinds: reasoning from effect to cause, and reasoning from cause to effect.

Let us try to explain reasoning from effect to cause by a simple example. Your work in English composition, let us say, is not satisfactory. You appeal to your adviser. He begins to ask you questions. "How much time are you spending on athletics? Do you waste your time in social affairs? Has your high-school preparation in English been adequate? Is your roommate congenial? Are you self-supporting? Do you lack the ability to concentrate? Are you emotionally tied up?" Your adviser knows a certain condition—your failure to do satisfactory work in English. He is looking for the probable cause or causes of it. Reasoning from effect to cause, as you may see, always looks backward in point of time. The problem is to separate the real cause or causes from all the possible causes which might have a bearing on the known effect.

Since causes precede effects, this form of reasoning frequently produces the *post hoc* type of fallacy. "*Post hoc, ergo propter hoc*," the logicians say, or, "after this, therefore on account of it." You walk under a ladder; a few minutes later you slip on the sidewalk and break a leg. You see a black cat crossing your path; a few minutes later an automobile runs over you. You plant your potatoes when "the moon is right" and you have a good crop. Is there any causal relationship between ladders and accidents, between black cats and careless drivers, or between the moon and potatoes? Obviously not. Here is a slightly more complex case.



You take one of Dr. Blank's pills every night, take moderate exercise, eat good food, get plenty of sleep, stop worrying, drink plenty of water; in a few weeks you feel much better. Will you say that Dr. Blank's pills are the cause of your improved health? If you do, you may be committing a *post hoc* fallacy.

In the case which we have just used, you have a test which is applicable to all reasoning from effect to cause: can we find other causes that might have produced the same effect or helped to produce it? In practical life, the man taking Dr. Blank's pills would work out his test something like this. He would eliminate the other possible causes—good food, exercise, sleep, moderation, freedom from worry, water—and if his health still continued to improve, it is probable that he could ascribe the improvement to Dr. Blank's pills. As a further test he would eliminate the use of the pills and experiment with the other causes. If his health declined, he would have reason to assume that his use of pills was the cause of his improvement in health. But if his health improved, the only possible conclusion is that his original hypothesis—that his improved health was caused by the use of pills—was totally wrong.

Reasoning from cause to effect always looks forward in point of time. The cause is known; the effect is inferred or anticipated. If, for example, a scientist sets out to discover what effects different chemical fertilizers have on barley, he fertilizes different plots of ground with different chemicals and awaits results. The effects, when discovered, are no longer inferences; they are facts. An inference is a leap into the dark—too often into a dark made murkier by a fog of bad reasoning. In practical affairs, reasoning from cause to effect is usually one of two kinds. It is a recommendation of a certain course of action because of beneficial effects inferred, or it is a warning against a course of action because of probable evil effects. "Do not eat bread because it will make you fat. Eat popcorn because it will make you slender and beautiful. Buy our book because it will make you popular and rich. Do not vote for this candidate because he will bring on another depression." These are examples of inferences from stated causes. In this sort of reasoning you have at your command two simple tests. Is the cause sufficient to produce the predicted effect? Are there other conditions which might nullify the effects of the known cause?

Argument from effect to effect, sometimes called argument from sign, is really a short-cut by which we use one effect of the same cause as a sign or indication of another effect. When some student remarks, "Get ready for plenty of sarcasm this morning; our English instructor has dark circles under his eyes," he telescopes two arguments from causal relation by assuming that both effects go back to the same cause.



Name \_\_\_\_\_

Score \_\_\_\_\_

## INDUCTIVE REASONING

DIRECTIONS: In the column of figures at the left encircle the numbers of the statements that you think are correct. Remember that we begin with the "known" and reason toward the "inferred."

- 1 2 3 4 "I failed in the course because I did not study." The known effect is 1. that I did not study 2. that I failed in the course. The inferred cause is 3. that I did not study 4. that I failed in the course.
- 1 2 3 4 "The wind has shifted to the east. We shall have rain tomorrow." The first statement is the 1. known cause 2. the inferred cause. The second statement is the 3. known effect 4. the inferred effect.
- 1 2 3 4 "It must be twelve o'clock. I just saw Mr. Brown coming home." This argument takes the form of 1. reasoning from cause to effect 2. reasoning from effect to cause 3. reasoning from sign 4. a generalization.
- 1 2 3 4 "How can he write a good essay? His mother doesn't even speak English." The known effect is 1. that he cannot write a good essay 2. that his mother does not speak English. The inferred cause is 3. that he cannot write a good essay 4. that his mother does not speak English.
- 1 2 3 4 "Don't sit in the draft. You will catch cold." The first statement is 1. the known cause 2. the inferred cause 3. the known effect 4. the inferred effect.
- 1 2 3 4 "Our team lost every game this season. I think our coaching staff must be very poor." This argument 1. is reasoning from cause to effect 2. is reasoning from effect to cause 3. gives the known effect as losing every game 4. infers a probable effect as being the inefficiency of the coaching staff.
- 1 2 3 4 "I did not learn anything in the course because I am not interested in a college education." The first statement is 1. the known effect 2. the inferred effect. The second statement is 3. the known cause 4. the inferred cause.
- 1 2 3 4 "I am not interested in a college education. I do not think I shall learn anything in this course." This argument 1. is reasoning from a known cause to an inferred effect 2. is reasoning from a known effect to an inferred cause 3. states the cause 4. infers the effect.

Name \_\_\_\_\_

Score \_\_\_\_\_

## INDUCTIVE REASONING

DIRECTIONS: Identify the reasoning used in each statement by writing before it one of the following numbers:

1. a generalization
2. argument from cause to effect
3. argument from effect to cause

- \_\_\_\_\_ 1. My daughter did not learn anything in school this year. I am sure that the teachers must be very inefficient.
- \_\_\_\_\_ 2. All crows are black.
- \_\_\_\_\_ 3. More beans, bread, and potatoes are consumed by the \$800-\$1200 income group than by any other group.
- \_\_\_\_\_ 4. You will not catch any fish this week. The moon isn't right.
- \_\_\_\_\_ 5. I did not catch any fish yesterday. We have a full moon this week.
- \_\_\_\_\_ 6. Fishing is always poor here during the time of the full moon.
- \_\_\_\_\_ 7. Don't get your feet wet or you will catch cold.
- \_\_\_\_\_ 8. I have a headache today. It must have been something I ate last night.
- \_\_\_\_\_ 9. All the freshmen on this campus wear sweaters and cords.
- \_\_\_\_\_ 10. One out of every seven marriages ends in a divorce court.
- \_\_\_\_\_ 11. One out of every three students is entirely self-supporting.
- \_\_\_\_\_ 12. You will not get fat if you eat Blank Bakery Bread.
- \_\_\_\_\_ 13. My bean crop was a total failure this year. I think that the soil is too acid.
- \_\_\_\_\_ 14. Roses do not do well in this part of the state. Our soil does not contain enough humus.
- \_\_\_\_\_ 15. Ninety per cent of all automobile owners prefer a streamlined design.
- \_\_\_\_\_ 16. Don't publish that editorial. It will result in nothing but bad feeling.
- \_\_\_\_\_ 17. Don't be selfish if you want to be popular.
- \_\_\_\_\_ 18. All the world loves a lover.
- \_\_\_\_\_ 19. Sixty per cent of the people of this state live on less than a thousand dollars a year.
- \_\_\_\_\_ 20. The battery is dead this morning. Did you leave the lights on all night?

## FALLACIES

A fallacy, as the term is usually defined, is an error in the reasoning process. Occasionally the term is also applied to errors in facts. The exact use of the term, however, is not so important as the willingness to verify alleged facts. A mistake in facts when used as the basis of an inference can lead to nothing but false conclusions. A fallacy in facts is usually called "the unsupported assertion." An assertion, no matter how frequently repeated, is not a fact. Twenty million Frenchmen *can* be wrong, and often have been wrong. Someone has said that in a democracy whenever we want to find out the truth we take a vote on it. The vote may be eighty million to one, and still the eighty million may be wrong and the one may be right.

If you use all the tests of valid reasoning that have been outlined thus far, your reasoning will usually be sound. Yet you may find some value in a study of special types of fallacies, if only as a fresh approach to an old idea. It may serve as another safeguard for straight thinking.

The following are some of the most common fallacies in reasoning:

1. The hasty generalization consists of a general statement based on too few or on unfair instances.

*Example:* Poets usually die young, don't they? Well—look at Poe and Shelley and Keats. (The instances are not representative. One might as logically prove the opposite by citing Tennyson, 1809–1892, Browning, 1812–1889, Longfellow, 1807–1882, Whitman, 1819–1892. In testing a generalization always look for significant exceptions.)

2. Mistaking the cause or mistaking the effect usually consists of the *post hoc* fallacy (from the Latin, *post hoc ergo propter hoc*).

*Example:* A successful football team draws students to college. Look at the way our enrollment increased between 1922 and 1928, when we had a winning football team. (This is argument from effect to cause. Searching for other causes, we might point out that during these same years, the enrollment at colleges that did not have any football teams increased in the same proportion. We might also point out that during the depression years the enrollment in most colleges decreased in spite of winning football teams.)

3. Ignoring the question (from the Latin, *ignoratio elenchi*, meaning "ignorant of the refutation") consists of assuming that a point is proved or disproved by proving or disproving some point not at issue. The following are different phases of this fallacy:

## FALLACIES (*Continued*)

### a. Shifting from the point at issue to another point.

*Example:* "I am not going to college; I don't believe that a college education is practical."  
"But you know that the most successful men in this town are college graduates."  
"Well, I can't afford to go." "But your father has offered to pay all your expenses."  
"Well—I don't like to study."

### b. Assuming that failure to prove a point proves the opposite to be true.

*Example:* If our critics can't prove that building a municipal swimming pool will do the city harm, it stands to reason that we ought to vote bonds to pay for it.

### c. Attacking a person's character or reputation instead of trying to disprove his arguments (*argumentum ad hominem*).

*Example:* I can't see how Poe's poems can be very good. I heard that he drank himself to death. (Even if it were true that Poe drank himself to death, his poems must still be judged as poems.)

## 4. Begging the question (from the Latin, *petitio principii*) consists of taking for granted that which is still to be proved. The following are the different phases of this fallacy:

### a. Arguing in a circle.

*Example:* "We have to play Southern California because we make more money on that game than on any other game in our schedule." "But why do you need so much money?"  
"Well, you see it costs a lot of money to send our squad clear across the continent to play Southern California." (In this argument the speaker says, "We have to play Southern California because we need the money," and then turns about and argues, "We have to have the money because we play Southern California.")

### b. Using question-begging words.

*Example:* Professor Jones, I wish you would tell my daughter that useless courses like English literature or history aren't going to be as valuable to her as stenography or home economics. (The word "useless" begs the question, because it assumes as proved the very thing that the whole argument sets out to prove.)

## 5. The faulty dilemma consists of offering a person two courses of action but neglecting the real choice. The dilemma, as a method of reasoning, offers an opponent two possible alternatives, but shows that each of the alternatives is undesirable.

*Example:* Professor White gave us a hundred pages of history to read. There was nothing for me to do but either cheat or fail in the examination. I chose to cheat. (The speaker fails to see the third choice—to read the hundred pages.)



Name \_\_\_\_\_

Score \_\_\_\_\_

## FALLACIES IN REASONING

DIRECTIONS: Check each of the following statements by writing before it one of the following numbers:

1. false analogy
2. possible mistaken cause
3. possible mistaken effect
4. *argumentum ad hominem*
5. using question-begging words
6. hasty generalization

- \_\_\_\_\_ 1. I don't wonder that you made a better picture. You had a better camera.
- \_\_\_\_\_ 2. Work hard and you will be successful and happy.
- \_\_\_\_\_ 3. Alcohol is not harmful to anybody. I know three men over seventy years old who drink all the time.
- \_\_\_\_\_ 4. College is a waste of time. Several of my friends went to college, and now they can't find jobs.
- \_\_\_\_\_ 5. His opinions on art are worthless. Look at the way he dresses.
- \_\_\_\_\_ 6. My professor doesn't know how to teach. I haven't learned anything from him.
- \_\_\_\_\_ 7. He must be up to some mischief. He did not get in until two this morning.
- \_\_\_\_\_ 8. You can't trust a college man these days. I bought a subscription to *Harper's* from one last summer and I haven't received a copy.
- \_\_\_\_\_ 9. Don't walk on the grass. How would you like to be walked on?
- \_\_\_\_\_ 10. These are just the sort of ideas you would expect from a woman who would divorce her husband.
- \_\_\_\_\_ 11. Why do you waste your time on such idiotic amusements as dancing?
- \_\_\_\_\_ 12. It rained today because I put on my new shoes.
- \_\_\_\_\_ 13. If you get your feet wet, you will catch cold.
- \_\_\_\_\_ 14. He should be a good sprinter. He has long legs.
- \_\_\_\_\_ 15. Pansies are hard to grow. All of mine died last summer.
- \_\_\_\_\_ 16. I shall have good luck today. I found a five-leaf clover.

Name \_\_\_\_\_

Score \_\_\_\_\_

## FALLACIES IN REASONING

DIRECTIONS: Check each of the following statements by writing before it one of the following numbers:

1. *post hoc* fallacy
2. false analogy
3. *argumentum ad hominem*
4. hasty generalization

- \_\_\_\_\_ 1. It is not well for people to eat meat. Horses never eat meat and yet they are always in good health.
- \_\_\_\_\_ 2. A friend is like a good book. You can put him on a shelf and forget about him. He will still be faithful to you.
- \_\_\_\_\_ 3. My seven years of hard luck begin today. Yesterday I dropped and broke a mirror.
- \_\_\_\_\_ 4. All college boys live a fast life. I saw Jim and Don drunk at the game last Saturday.
- \_\_\_\_\_ 5. Our coach wears his lucky sweater because every time that he wears it his team wins a game.
- \_\_\_\_\_ 6. Don't try to elect the reform ticket to office. Don't you know that you should let sleeping dogs lie?
- \_\_\_\_\_ 7. He can't be an efficient teacher of chemistry. I heard that he plays poker every Saturday night.
- \_\_\_\_\_ 8. Blank's Emporium carries very poor goods. Several of my friends bought shirts there and were very much dissatisfied with them.
- \_\_\_\_\_ 9. I spilled some salt on the table and a few minutes later received some bad news from home.
- \_\_\_\_\_ 10. Why should you believe what he says about the American form of government? He is a foreigner.
- \_\_\_\_\_ 11. I took some bicarbonate of soda and immediately my arthritis disappeared.
- \_\_\_\_\_ 12. It is best to study only a little at a time. Remember that little drops of water can wear away a stone.
- \_\_\_\_\_ 13. Black cats bring bad luck. One crossed my path this morning and a few hours later I failed in a test.
- \_\_\_\_\_ 14. We caught a big string of fish yesterday because I had a piece of red flannel in my pocket for luck.
- \_\_\_\_\_ 15. Nobody loves a fat man. All the girls I know say they prefer tall and slender men.

(Ex. 161)

Name-----

Score-----

REASONING

DIRECTIONS: In the column of figures at the left draw a circle about the number of every correct statement.

- 1 2 3 4 "College traditions are never enforced on this campus. This morning I saw a freshman without his green cap." 1. This is false analogy. 2. This is a generalization from a single example. 3. This is not a valid generalization. 4. This is a false dilemma.
- 1 2 3 4 "My teacher dislikes me. He is never pleased with the themes that I write." 1. This is reasoning from effect to cause. 2. This is reasoning from cause to effect. 3. The inferred cause is probably not the correct one. 4. The cause is known and the effect is inferred.
- 1 2 3 4 "See a pin and pick it up; all the day you'll have good luck." 1. This is an example of *argumentum ad hominem*. 2. This is a false dilemma. 3. This is an example of the *post hoc* fallacy. 4. This is faulty reasoning in that it ascribes a causal connection to events which can have only a temporal relation.
- 1 2 3 4 "We lost the football game because the coach did not substitute Jones at fullback." 1. This reasoning starts from an effect. 2. It is a generalization. 3. The cause is inferred to be the failure to substitute Jones at fullback. 4. A causal relation is inferred in this reasoning.
- 1 2 3 4 "He can't be honest because he belongs to the XYZ fraternity, and they are all known to cheat in examinations." 1. This reasoning makes use of an abridged syllogism. 2. The inference is based on a generalization. 3. The inference is based on a faulty analogy. 4. This reasoning makes use of the *post hoc* fallacy.
- 1 2 3 4 "I know that he is guilty; a man with a foreign name like that could be guilty of anything." 1. This is a faulty dilemma. 2. The reasoning in this statement is *argumentum ad hominem*. 3. In this reasoning the foreign name is inferred to be the cause of his guilt. 4. This argument could be made into a syllogism.
- 1 2 3 4 "I won't study because the more one learns the more he forgets. So the less I study the less I will have to forget—hence I'll know more in the end anyway." 1. This reasoning contains a fallacy. 2. This reasoning is valid. 3. The conclusion in this reasoning process is false. 4. The concluding inference does not follow the first two statements.

(Ex. 162)

Name-----

Score-----

### REASONING

DIRECTIONS: In each of the following statements pick out the inferred cause or effect. Label it and write it in the space below the statement.

1. He lost his job again. Apparently his employer did not like him.
2. He is wiser than you are; he is a senior.
3. She had a wreck this morning. She forgot that this is Friday the thirteenth.
4. Our men lost the baseball game because they did not have enough support from the grandstand.
5. No wonder he is a good football player; his father is the coach of the team.
6. The wild geese have started to fly south already. I think that we will have a hard winter.



(Ex. 163)

Name\_\_\_\_\_

Score\_\_\_\_\_

### REASONING

DIRECTIONS: List five propositions that you would like to have your college newspaper support in argumentative editorials. Select one of these for a theme subject.

*Examples:*

1. Instead of having an expensive personnel bureau that concerns itself mostly with college failures, we should devote our efforts to guiding the exceptionally able students.
2. The truest sign of college spirit is loyalty to intellectual honesty rather than to an athletic team.

1.

2.

3.

4.

5.

(Ex. 164)

Name-----

Score-----

### REASONING

DIRECTIONS: Collect ten subjects that you have heard your fellow students arguing about during the last few days. State each one in the form of a complete declarative sentence. Then use one as a subject for a theme. In this theme analyze and evaluate the arguments on both sides.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

## A GLOSSARY OF FAULTY EXPRESSIONS

The following list of faulty expressions is not a complete dictionary of bad English usage. It is merely a selected list, which will help you to avoid the ordinary faults in speech and writing. It may also, through the references to more comprehensive studies, lead you to further explorations in the English language.

Before you study this list you should reread the section on "Words and Style," so that you will have in mind the true distinctions between standard usage, colloquial usage, and slang. Colloquial usage, let us repeat here, is not necessarily faulty usage. It is appropriate in speech or informal writing. Even slang may not be inappropriate if the occasion calls for slang. The occasion for slang, however, is seldom a formal, written theme.

**Accept, except.** These two words are often confused because of slight resemblance in sound. *Accept* means *to receive something offered, to agree to*. *Except* means *to exclude, to make an exception*.

I accept (not *except*) the nomination.

We agreed to except (not *accept*) his name from the list of candidates.

He spoke to everyone except (not *accept*) my mother.

**A.D.** *Anno Domini* means *in the year of the Lord*. It is used with dates in the Christian era when necessary for clearness. When so used, it precedes the date.

He was born 36 B.C. and died A.D. 22.

**Ad.** This abbreviation for *advertisement* is acceptable in informal conversation, but it is still considered too new for use in writing or in formal speech.

**Advise, inform, apprise, acquaint.** *Advise* in the sense of *inform* has been one of the sins of the business-letter writer. In ordinary writing it should be avoided as an error in taste. See *Webster's New International Dictionary*.

**Affect, effect.** These two words may be confused because of a similarity in sound. *Affect* means *to influence*. *Effect* means *to bring about, to accomplish*.

Will your failure in English affect (not *effect*) your eligibility?

The labor board will attempt to effect (not *affect*) a compromise.

**Aggravate.** *Aggravate*, in the sense of *provoke, irritate, annoy, exasperate*, is still considered an error although good writers have so used the word. It is better to

## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

say *annoy* when you mean *annoy*, and to save *aggravate* for its true meaning, *to increase, to make worse*.

His loud laughter annoyed (not *aggravated*) everybody.  
The terrible heat aggravated her headache.

**Ain't, an't.** Illiterate for *are not, am not, is not, have not*. If you want to use a contraction, say *aren't, isn't, haven't*, but not *ain't, an't, or amn't*. The English language has no convenient contraction for *am not*.

**Allow.** Do not use for *assert, say, think, or believe*.

**All-around.** The correct idiomatic form is *all-round*. *Webster's New International Dictionary* labels the latter form *colloq.*

**All the farther, all the faster, etc.** Do not use for *as far as, as fast as, etc.*

This is as far as (not *all the farther*) we can go today.  
Is this as fast as (not *all the faster*) your car will go?

**Allude, refer.** *Allude* means to refer to a person or thing indirectly or by suggestion. To *refer* to something means to mention it specifically.

I shall now take time to refer (not *allude*) to the question of smoking on the campus.  
I shall now take time to speak of (or *to discuss*) the question of smoking on the campus.  
When the teacher spoke of "budding Swifts," every student wondered to whom he was alluding.

**Alright.** The correct form is *all right*. There are no such forms as *all-right, alright, or alright*. Used in the sense of *satisfactory, or certainly, or very well*, the expression should be avoided in formal writing. See Fowler, *A Dictionary of Modern English Usage*, p. 16, and Krapp, *A Comprehensive Guide to Good English*, pp. 32-33.

*Colloquial:* The service was all right.  
*Literary:* The service was satisfactory.

*Colloquial:* All right, I shall go.  
*Formal:* Very well, I shall go.

**Altogether, all together.** *Altogether*, an adverb, means *entirely, completely, on the whole*.

After a long separation, we were all together again.  
It was altogether too much to expect of so young a child.

**And etc.** *Etc.* means *and so forth*. *And etc.* would mean *and and so forth*.



## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**A.M., P.M.** Do not use for *in the morning* or *in the afternoon*.

This morning (not *this A.M.*) we shall play tennis.

Late that afternoon (not *that P.M.*) they found the lost child.

**Among, between.** Use *among* when referring to more than two persons or things.  
Use *between* when referring to two persons or things.

The work will be divided between (not *among*) you and Henry.

The members of the class discussed it among (not *between*) themselves.

**Anyplace.** A colloquial form. *Anywhere* is preferred. Similar colloquial forms are *no place* for *nowhere*, *everyhow* for *in every way*, *every place* for *everywhere*, *some place* for *somewhere*.

**Anywheres.** Incorrect for *anywhere*.

**Apt, likely, liable.** *Apt* suggests habitual or inherent tendency. *Likely* suggests a probable happening, usually pleasant in nature. *Liable* suggests a probability regarded as unfortunate or unfavorable.

Mrs. Jones did not mean what she said. She is apt to be irritable because she is not well.

A cheerful boy is likely to succeed in that occupation.

You are liable to break your neck if you try to climb that rock.

**As . . . as, so . . . as.** In negative statements some careful writers prefer *so . . . as* to *as . . . as*.

Tom is as old as I am.

I am not so sure of it as I was yesterday.

**As.** Do not use in place of *that* or *whether*.

I do not know whether (not *as*) I shall vote this year.

I cannot say that (not *as*) I care much for his verses.

**At.** Do not use, either in speech or in writing, in such sentences as: Where were you at? Where are we at now?

**At about.** You may use either one but not both.

They were here at (not *at about*) eight o'clock.

**Auto.** Both the noun and the verb forms are marked colloquial in *Webster's New International Dictionary*.

**Awful, awfully.** *Awful* in the sense of *ugly*, *very bad*, *very great*, and *awfully* as a "vague intensive" are labeled slang in *Webster's New International Dictionary*. See Krapp, *A Comprehensive Guide to Good English*, p. 63.

## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Back of, in back of.** *Back of* is colloquial for *behind*. *Back of* is defensible in informal writing, but *in back of*, probably suggested by *in front of*, is considered undesirable in both speech and writing.

We found him behind (not *in back of*) the garage.

**Badly.** Used colloquially for *very much* or *very greatly* with words signifying *to want* or *to need*.

*Colloquial:* He needs a haircut very badly.  
I want to go badly.

**Balance.** Colloquial when used for *the remainder, the rest*.

*Colloquial:* The balance of the class will remain seated.  
*Formal:* The rest of the class will remain seated.

**Bank on.** In the sense of *rely upon* it is a colloquial idiom. Do not use in formal writing.

**Because of.** Do not say *reason is because*. Use *that* to introduce the clause that follows.

The reason is that (not *because*) he lost his money.

**Beside, besides.** According to present usage, *beside* is employed as a preposition meaning *at the side of*. *Besides* is ordinarily used as an adverb, meaning *in addition to*.

He sat down beside me.  
And, besides, who would want to fight?  
Who came besides him?

**Between, among.** See *among*. For a discussion of other faulty uses, see Fowler, *A Dictionary of Modern English Usage*, p. 50.

**Blame on.** Do not use for *blame* or *put the blame on*.

*Wrong:* He blamed the mistake on me.  
*Right:* He blamed me for the mistake.  
He put the blame for the mistake on me.

**Borrow.** Do not use for *lend*.

Will you lend me (not *borrow me*) five dollars?

**Boughten.** Dialectal for *bought*.

I prefer bought (not *boughten*) bread to homemade bread.

A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Broadcast, broadcasted.** *Broadcasted* seems to have been accepted as a correct form when used in connection with the radio.

**Burst, bust, busted, bursted.** *Bust, bursted, and busted* are considered dialectal, inelegant, and slangy.

**But what, but that.** Both should be avoided when a simple *that* is meant.

I have no doubt that (not *but that*) they will come.

**Calculate, reckon.** Colloquial for *plan, think, expect*.

I think (not *reckon*) he was dissatisfied.

**Can, may.** *Can* implies ability. *May* implies permission or possibility.

Mother, may (not *can*) I go now?

Howard can speak three languages.

If it does not rain, we may go for a walk.

**Can't hardly.** To be avoided as a double negative.

The children can hardly (not *can't hardly*) wait for Christmas.

**Can't seem to.** A colloquial expression for *seem unable to*.

**Cannot help but.** Should be followed by the gerund, not the infinitive. But see Curme, *Syntax*, pp. 252-253, for a defense of this construction.

*Colloquial:* We could not help but laugh at what he said.

*Preferred:* We could not help laughing at what he said.

**Cause of.** It is illogical to say that the *cause of* something was *on account of*. Complete the sentence with a substantive. For a discussion of this subject, see Fowler, *A Dictionary of Modern English Usage*, p. 71.

The cause of my late theme was my having (not *on account of having*) too much work to do.

The cause of my late theme was the fact that I had too much work to do.

**Caused by, owing to, due to.** Grammarians are still fighting over these three forms. *Owing to* seems to be generally recognized as a compound preposition.

*Caused by* and *due to* are still used by careful writers with proper regard for their adjectival function.

*Wrong:* Due to the accident, I came late.

*Right:* My lateness was due to the accident.

## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

*Wrong:* Caused by the rainy season, the crop was a failure.

*Right:* The failure of the crop was caused by the rainy season.

*Right:* The crop was a failure because of the rainy season.

See: Curme, *Syntax*, pp. 560-561; Fowler, *A Dictionary of Modern English Usage*, p. 123; Krapp, *A Comprehensive Guide to Good English*, p. 210.

**Claim.** Colloquial for *say, assert, declare, maintain*.

He says (not *claims*) that he did not make the mistake.

**Combine.** Webster's *New International Dictionary* states that it is an American colloquialism for "a combination of persons or organizations to effect some commercial, industrial, or political object." You might say *a trust, a ring, a cabal, a conspiracy, a gang, a junto, an alliance*, but none of these means exactly the same thing as *combine*.

**Company.** Colloquial for *guests, visitors, escort*.

Our guests (not *company*) left the house at midnight.

**Complected.** Do not use for *complexioned*.

She was last seen with a dark-complexioned (not *dark-complected*) man.

**Considerable.** Colloquial when used as a noun. For the British usage, see Fowler, *A Dictionary of Modern English Usage*, p. 92. See also Krapp, *A Comprehensive Guide to Good English*, pp. 160-161.

*Colloquial:* He lost considerable by gambling.

*Formal:* He lost a considerable amount by gambling.

**Contact.** American slang when used in the verb sense.

*Slang:* He contacted three members of the council.

*Better:* He talked with (or *saw*) three members of the council.

**Contractions.** In formal and serious writing avoid such contractions as *I'm, I'd, he'll, don't, doesn't, can't*, and so forth. They are correct in speech and in informal writing.

**Could of.** Illiterate for *could have*.

**Couldn't seem to.** See *can't seem to*.

**Couple.** Colloquial for *two, a few*.

*Colloquial:* A couple of men left the theater.

*Formal:* Two (or *several*) men left the theater.



A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Crowd.** Colloquial for *a set, clique*.

**Date.** Colloquial in the sense of *appointment* or *engagement*; slang in the sense of *escort, a person with whom a social engagement is made*.

**Deal.** Used figuratively in "a square deal" or "a new deal," but still considered colloquial when used for "a political bargain."

**Different than.** The correct American idiom is *different from*. But see the note on *different than* in *Webster's New International Dictionary*.

She is different from (not *than*) other girls.

**Doesn't, don't.** The accepted contraction of *does not* is *doesn't*. The contraction of *do not* is *don't*.

Agnes doesn't (not *don't*) live here.

He doesn't (not *don't*) like to read novels.

**Dove.** Colloquial for *dived*.

She dived (not *dove*) into the tank.

**Drowned.** The correct form is *drowned*.

**Due to.** See *caused by*. You may avoid mistakes with *due to* if you do not begin a sentence with it.

*Wrong:* Due to his poverty, he could not go to college.

*Wrong:* He could not go to college, due to his poverty.

*Right:* He could not go to college because of his poverty.

**Effect.** See *affect*.

**Elegant.** Should not be used to mean *excellent, beautiful, good*.

That was a delicious (not *elegant*) salad.

*Elegant* means *characterized by elegance, fastidious, refined*. It is correct to speak of elegant furnishings, an elegant style, an elegant gentleman.

**Enthuse.** The correct form is *to be enthusiastic*.

He was enthusiastic (not *enthused*) about the California sunshine.

She never showed any enthusiasm (not *never enthused*) about athletics.

**Equally as.** The *as* is unnecessary. Say *equally good* or *just as good*. See Fowler, *A Dictionary of Modern English Usage*, p. 145.

*Wrong:* Our team is equally as good as theirs.

*Right:* Our team is just as good as theirs.

A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Etc.** *Et cetera*, meaning *and so forth, and others, and the rest*, should never be used in formal writing. If you use it in informal writing, never write *and etc.*

**Everyplace, everywhere.** See *anywhere*.

**Exam.** An abbreviation, like *prof.*, *lab.*, *soph.*, *frosh.*, *chem.*, *libe.*, never correct in writing and to be avoided in formal speech.

**Except.** Not at present used for *unless*. See section Gr 8.

**Expect.** Do not use for *suspect* or *suppose*.

*Wrong:* I expect that he will not like what we did to his story.

*Right:* I suspect that he will not like what we did to his story.

**Extra.** Do not use for *very* or *unusually*.

She was a very (not *an extra*) large woman.

He wears an unusually (not *an extra*) large hat.

**Favor.** Do not use for *letter* in business correspondence.

**Fellow.** Colloquial for *a person, a boy, a man, a beau, a student, a sweetheart*. Do not use in ordinary writing.

*Colloquial:* One of the fellows borrowed my shirt.

*Formal:* One of the boys (or *men*, or *students*) borrowed my shirt.

*Colloquial:* My sister has a fellow.

*Formal:* My sister has a sweetheart.

**Fewer, less.** Use *fewer* when referring to numbers. Use *less* when referring to quantity or degree.

Fewer (not *less*) students will be disappointed.

**Fix.** In the sense of *a predicament, to arrange, to repair*, it is colloquial.

The boys were in a bad predicament (not *fix*).

Wait until I arrange (not *fix*) my hair.

I want you to repair (not *fix*) my watch.

**Flunk.** College slang for *a failure* or *to fail*.

**For to.** Now archaic or illiterate.

He went to (not *for to*) buy a new hat.

**Funny.** Colloquial for *strange, queer, odd*.

**Gent.** Vulgar for *gentleman*.

A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Get.** *Get to go* for *manage* or *contrive* is dialectal. *Have got* for *have* or *possess* is colloquial. *Got* is preferred to *gotten* as the past participle.

Did you manage (not *get to*) to attend the ceremony?

How much money has he (not *has he got*)?

I have it (not *have got it*).

How many new members has he got (not *gotten*)?

**Had better, had best, had rather.** Just as correct as *would better, would best, would rather*.

**Had of.** Illiterate for *had*.

**Had ought.** Illiterate for *ought*.

The little girl ought (not *had ought*) to come in.

**Hanged, hung.** Use *hanged* with reference to the death penalty.

They hanged (not *hung*) him for stealing a horse.

She hung (not *hanged*) too many pictures in her room.

**Hardly, scarcely, only, but.** Do not use with another negative.

She was so frightened that she could (not *couldn't*) hardly speak.

The horse could (not *couldn't*) scarcely move.

**Healthful, healthy.** *Webster's New International Dictionary* states that *healthful* and *healthy* "are interchangeable within certain limits." But in a strict sense, *healthy* means *being in a state of health*; *healthful* means *serving to promote health*. A person may be healthy; food may be healthful.

**In back of.** See *back of*.

**Inside of.** The *of* is unnecessary. In reference to time, meaning *within, in less than*, the expression is colloquial.

Please come inside (not *inside of*) the shelter.

Within (not *inside of*) a month, his entire attitude had changed.

**Invite.** Do not use for *an invitation*.

We sent Howard an invitation (not *invite*) to dinner.

**Is when, is where.** Do not use as subjective complements.

*Wrong:* A sonnet is when a poem has fourteen lines.

*Right:* A sonnet is a poem of fourteen lines.

**Its, it's.** *Its* is the possessive form of *it*. *It's* is the contraction of *it is*. Do not confuse the two forms.

## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

This is its nest.

It's almost ten o'clock.

**Job.** Commercial slang when used for *model, design, color*.

Don't you think this is an attractive design (not *job*)?

**Kind, sort.** The words are singular and therefore should be modified by singular modifiers.

I always wear this (not *these*) kind of shoes.

**Kind of, sort of.** Colloquial when used to modify a verb or an adjective. Use *somewhat, somehow, rather, in some degree, for some reason*.

He looks somewhat (not *kind of*) discouraged.

I rather (not *kind of*) thought that he would not like her.

When used correctly, to express a class, *kind of* and *sort of* should not be followed by *a* or *an*.

He is that kind of (not *kind of a*) person.

**Lay, lie.** Learn the principal parts of these verbs. Do not confuse them.

He laid the book on the shelf.

He lay on the bed all morning.

He had laid his toys aside.

He has lain there all day.

**Leave, let.** *Leave* means to *abandon* or to *go away*. *Let* means to *allow*.

Let (not *leave*) me go home now.

Please leave me; I wish to be alone.

**Less, fewer.** See *fewer*.

**Liable, apt, likely.** See *apt*.

**Like, as, as if.** *Like* is a preposition. It is followed by the objective case. It should not be used to introduce a clause. See Curme, *Syntax*, pp. 281-282.

Do as (not *like*) Mary did.

I am very much like my mother.

It looks as if (not *like*) it might rain.

**Line.** Use with extreme care or not at all. See *field* in Fowler, *A Dictionary of Modern English Usage*, p. 179.

*Poor:* We bought a few things in the line of groceries.

*Right:* We bought some groceries.



## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

*Poor:* Have you any interesting books in the line of fiction?

*Right:* Have you any interesting novels?

**Literally.** Use accurately. Do not use when you mean *figuratively, practically, or virtually*.

**Literature.** Do not use *literature* when you mean *advertising, handbills, circulars, or printed folders*.

**Locate.** A colloquialism for *settle*.

My father settled (not *located*) in the Rogue River valley.

**Lot, lots of.** Colloquial for *many, much, a large number, a large amount*.

She had many (not *a lot of*) friends.

Many (not *lots of*) girls do not like classical music.

Much (not *a lot*) depends upon your attitude.

**Mad.** *Mad* means *insane*. It is colloquial for *angry*.

My father was angry with (not *mad at*) me for going to Albany.

**Might of.** Illiterate for *might have*.

**Most.** Illiterate for *almost*.

Almost (not *most*) all of them enjoyed the vacation.

This story is almost (not *most*) as good as the one I wanted to get.

**No good.** Colloquial when used for *worthless, useless, of no value*.

Your money is worthless (not *no good*) here.

**Noplace.** See *anyplace*.

**Nowhere near.** Colloquial for *not nearly*.

There is not nearly (not *nowhere near*) enough food for the entire crew.

**Off of.** The *of* is unnecessary.

He jumped off (not *off of*) the bridge.

**Other times.** Use *at other times*.

**Out loud.** Colloquial for *aloud, loudly, audibly*.

He spoke his thoughts audibly (not *out loud*).

**Outside of.** Colloquial for *except, besides*.

No one cared for him except (not *outside of*) his mother.

## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Party.** Do not use for *person*.

Who is the person (not *party*) who brought you home last night?

**Pep.** Juvenile slang for *energy, high spirits, liveliness, activity*.

**Piece.** Incorrect for *a short distance*.

They went up the road a short distance (not *a piece*).

**Plan on.** The *on* is unnecessary.

We planned (not *planned on*) a short vacation.

Will you plan to spend (not *plan on spending*) your evening at my house?

**Plenty.** Colloquial in such expressions as *plenty hot enough, plenty good enough*. Say *hot enough* or *good enough*.

There is enough (not *plenty*) food for everybody.

**Poorly.** Colloquial for *in poor health, not well, unwell*.

**Proposition.** Avoid using for *project, task, a commercial enterprise, proposal, objective, problem, undertaking, prospect*. See Fowler, *A Dictionary of Modern English Usage*, pp. 469-470.

**Proven.** The correct form is *proved*. *Proven*, according to *Webster's New International Dictionary*, is archaic and dialectal, but it seems to be holding its own in American speech and writing.

**Quite.** Means *entirely, completely*. In its colloquial use it means also *to a considerable extent, rather*.

*Formal:* The theme is not quite ready.

*Colloquial:* Your theme is quite good.

**Quite a few, quite a number, quite a little.** All colloquial expressions.

**Real.** Do not use for *really* or *very*.

The book is really (not *real*) interesting.

My uncle was very (not *real*) good to me.

**Reason is because of, reason is due to, reason is on account of.** All incorrect. Complete a *reason is* clause with a noun or a noun clause.

*Wrong:* The reason we had a wreck is because the roads were slippery.

*Right:* The reason we had a wreck is that the roads were slippery.

**Remember of.** The *of* is unnecessary.

Can you remember (not *remember of*) putting my books away?

## A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Right.** *Right*, in the sense of *very*, is dialectal.

His speech was very (not *right*) good.

**Same, such.** Do not use as a substitute for a pronoun.

I left a coat at your hotel. Please send it (not *same*) to me by express.

**Seldom ever, seldom or ever.** The correct expressions are *seldom*, *very seldom*, *hardly ever*, *seldom if ever*.

**Set, sit.** Two verbs often confused. Learn the principal parts.

Set the package on the table. Sit beside me.

He set the package on the table and sat down.

**Shape.** Colloquial for *condition*.

What condition (not *shape*) is the house in?

**Show.** Colloquial for *play*, *concert*, *opera*, *chance*, *opportunity*, *theater*.

Let us go to the theater (not *the show*).

Do you think that I have any chance (not *show*)?

She did not enjoy the performance (not *show*).

**Sign up, sign up with.** Colloquial for *engage*, *enroll*, *join*.

The foreman hired (not *signed up*) several new men.

My brother joined (not *signed up with*) the navy.

**Some.** Do not use for *somewhat*, *a little*.

He is still a very sick man, but he is somewhat (not *some*) better.

I worked a little (not *some*) last month.

**Sort of.** See *kind of*.

**So.** In writing avoid the use of *so* as the "feminine intensive."

He was very (not *so*) good to me.

**So.** As a conjunction, in the sense of *with the result that*, *so* is colloquial. In writing do not use it to join co-ordinate clauses. Its use produces loose and sprawling sentences.

*Weak:* The men were tired, so they went home.

*Better:* Since the men were tired, they went home.

A GLOSSARY OF FAULTY EXPRESSIONS (*Continued*)

**Such.** To be avoided in writing if used as an intensive.

She has a very (not *such a*) sweet face.

**Sure.** Do not use for *surely, certainly, indeed*.

I am indeed (not *sure*) glad to see you.

This is certainly (not *sure*) a hot day.

It surely (not *sure*) is hot today.

**Suspicion.** Do not use as a verb in place of *suspect*.

We suspected (not *suspicioned*) that something was wrong.

**Swell.** Colloquial for *stylish, fashionable, smartly clothed*. Slang for *excellent, very good, interesting, enjoyable*, and a host of other words expressing approval or commendation.

We had an enjoyable (not *swell*) evening.

It was a thrilling (not *swell*) game.

**Take stock in.** Colloquial for *accept, believe, put faith in*.

Do you believe (not *take stock in*) his promises?

**That there, this here, etc.** Illiterate forms. Use *that, this, these, those*.

**Wait on.** Correct in the sense of *attend, perform services for*. Colloquial when used to mean *wait for* or *stay for*.

Are you the girl who waited on us?

Will you wait for (not *wait on*) me if I hurry?

**Want in, want off, want out, etc.** Dialectal forms for *want to come in, want to get off, want to go out*.

Open the door. I think Rover wants to come in (not *wants in*).

I want to get off (not *want off*) at the next corner.

**Ways.** Dialectal for *distance, way*.

He is a long way (not *ways*) from home.

It is just a short distance (not *ways*) up the road.

**Where at.** Do not use for *where*.

Where (not *where at*) are we?

**Without.** Illiterate for *unless*.

I will not go unless (not *without*) you go too.



# PROGRESS TESTS

## Progress Test 1

Name \_\_\_\_\_

Score \_\_\_\_\_

### USE OF A DICTIONARY

DIRECTIONS: In the column of figures at the left draw a circle about the number of every correct answer.

- 1 2 3 ADMIRABLE is accented on 1. the first syllable 2. the second syllable  
3. the third syllable.
- 1 2 3 CONDOLENCE is accented on 1. the first syllable 2. the second syllable  
3. the third syllable.
- 1 2 3 COMPARABLE has 1. three syllables 2. four syllables 3. five syllables.
- 1 2 3 POSITIVELY is accented on 1. the first syllable 2. the second syllable  
3. the third syllable.
- 1 2 3 THEATER has 1. two syllables 2. three syllables 3. four syllables.
- 1 2 3 SONOROUS is accented on 1. the first syllable 2. the second syllable  
3. the third syllable.
- 1 2 3 SYNONYMOUS has 1. three syllables 2. four syllables 3. five syllables.
- 1 2 3 MIDNIGHT is to be written as 1. one word 2. a compound 3. two words.
- 1 2 3 ALLRIGHT is to be written as 1. one word 2. a compound 3. two words.
- 1 2 3 ALLREADY is to be written as 1. one word 2. a compound 3. two words.

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DIRECTIONS: In the column of figures at the left draw a circle about the number of every correct answer.

- 1 2 3 *adv.* means 1. adjective 2. adverb 3. advantage.
- 1 2 3 *cir.* means 1. about 2. compare 3. circular.
- 1 2 3 *cf.* means 1. certificate 2. that is 3. compare.
- 1 2 3 *e.g.* means 1. for example 2. namely 3. compare.
- 1 2 3 *ibid.* means 1. for example 2. the same 3. namely.
- 1 2 3 *i.e.* means 1. the same 2. that is 3. for example.
- 1 2 3 *l.c.* means 1. lower case 2. use a small letter 3. light contents.
- 1 2 3 *v.t.* means 1. very tired 2. transitive verb 3. very true.

## PROGRESS TEST 1 (Continued)

DIRECTIONS: In the column of figures at the left draw a circle about the number of every correct answer.

- 1 2 3 4 5 AMBIGUOUS means 1. using both hands 2. ungrammatical 3. uncertain as to meaning 4. badly organized 5. expressed in slangy terms.
- 1 2 3 4 5 ANCILLARY means 1. subordinate 2. ungrammatical 3. co-ordinate 4. subservient 5. resembling a hair.
- 1 2 3 4 5 ALLUSION means 1. deceptive appearance 2. a mythological character 3. an indirect reference 4. an unreal image 5. a slight mention of something.
- 1 2 3 4 5 ALLEGORY means 1. special sensitiveness to certain kinds of food 2. reptile living in tropical waters 3. a musical term 4. a prolonged metaphor 5. the frequent use of sarcasm.
- 1 2 3 4 5 IDIOM means 1. mentally deficient 2. an error in speech 3. an expression peculiar to a language 4. a mistake in grammar 5. a place where the mentally deficient are confined.
- 1 2 3 4 5 ETYMOLOGY means 1. the meaning of a word 2. the origin and development of a word 3. the science which deals with insects 4. the correct spelling of a word 5. the grammatical relationships between words.

---

DIRECTIONS: In the space before each question write the correct answer to the question.

- \_\_\_\_\_ 1. What is the past tense of *lie*?
- \_\_\_\_\_ 2. What is the plural of *basis*?
- \_\_\_\_\_ 3. What is the past participle of *lay*?
- \_\_\_\_\_ 4. What is the past tense of *swim*?
- \_\_\_\_\_ 5. What is the plural of *deer*?
- \_\_\_\_\_ 6. What mark is used in *Webster's Collegiate Dictionary* to indicate division between syllables?
- \_\_\_\_\_ 7. What mark is used in the *College Standard Dictionary* to indicate secondary accent?
- \_\_\_\_\_ 8. Give the correct symbol for the ampersand.
- \_\_\_\_\_ 9. Give the past tense of *rise*.
- \_\_\_\_\_ 10. Give the past participle of *raise*.

## Progress Test 2

Name \_\_\_\_\_

Score \_\_\_\_\_

### VERBALS

DIRECTIONS: Underline each gerund in the following sentences. Then before each sentence write:

1. if the gerund is used as the subject of a verb
2. if it is used as the complement of a verb
3. if it is used as the object of a preposition

- \_\_\_\_\_ 1. Three small boys saw the launching of the boat.
- \_\_\_\_\_ 2. His loud singing in the bathtub irritates everybody in the house.
- \_\_\_\_\_ 3. Wrapping the Christmas gifts took the whole evening.
- \_\_\_\_\_ 4. Can't you keep him from following me?
- \_\_\_\_\_ 5. Susan thoroughly enjoyed dancing with her new friend.
- \_\_\_\_\_ 6. We found much to admire in her reading of the poem.
- \_\_\_\_\_ 7. Driving in the fog gives me a headache.
- \_\_\_\_\_ 8. Fighting forest fires is not easy work.
- \_\_\_\_\_ 9. Serious eye trouble may result from reading in bed.
- \_\_\_\_\_ 10. She keeps up her courage by pretending that she is rich and popular.
- \_\_\_\_\_ 11. He sprained his ankle in winning the second race.
- \_\_\_\_\_ 12. Leaving his work unfinished never entered his mind.
- \_\_\_\_\_ 13. Her greatest accomplishment was learning to speak distinctly.
- \_\_\_\_\_ 14. We listened to the roaring of the wind.
- \_\_\_\_\_ 15. The little boy heard the shouting of his playmates.
- \_\_\_\_\_ 16. My adviser did not object to my taking the course a second time.
- \_\_\_\_\_ 17. Nothing can keep us from winning the championship.
- \_\_\_\_\_ 18. Ned's taking the car caused us much worry.
- \_\_\_\_\_ 19. Building a log cabin kept the boys busy for a month.
- \_\_\_\_\_ 20. That, my dear sir, is playing with fire.

## Progress Test 3

Name \_\_\_\_\_

Score \_\_\_\_\_

### VERBALS

DIRECTIONS: Underline each participle in the following sentences. Then in the space before each sentence write the word which the participle modifies.

- \_\_\_\_\_ 1. The little girl was crying over her broken doll.
- \_\_\_\_\_ 2. Politely removing his cap, the boy opened the door.
- \_\_\_\_\_ 3. Having satisfied his curiosity, the deer returned to the forest.
- \_\_\_\_\_ 4. The driver was shouting at his frightened horse.
- \_\_\_\_\_ 5. Little Eddie was trying to hide his torn shirt.
- \_\_\_\_\_ 6. Have you given me your rewritten theme?
- \_\_\_\_\_ 7. Every thinking man and woman should vote against the bill.
- \_\_\_\_\_ 8. This sentence contains two dangling modifiers.
- \_\_\_\_\_ 9. The child was running away from the barking dog.
- \_\_\_\_\_ 10. Has he recovered the stolen automobile?
- \_\_\_\_\_ 11. No one likes a whining girl.
- \_\_\_\_\_ 12. He dashed after the rolling ball.
- \_\_\_\_\_ 13. Stooping quickly, he picked up the bright object.
- \_\_\_\_\_ 14. The rattling vehicle stopped at the door.
- \_\_\_\_\_ 15. His stamps, spread out over the table, caught my attention.
- \_\_\_\_\_ 16. The driver was blinded by the rays of the setting sun.
- \_\_\_\_\_ 17. Miss Carver slipped on the polished floor.
- \_\_\_\_\_ 18. I love to see her smiling face.



## Progress Test 4

Name \_\_\_\_\_

Score \_\_\_\_\_

### CLAUSES: SUBJECT AND PREDICATE

DIRECTIONS: Put brackets around each dependent clause. Then at the left copy the subject of the dependent clause on the first line and the verb on the second line.

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. We saw a field of grain where once a great forest had flourished.                    |
| _____ | _____ | 2. What is that story which you are reading?  |
| _____ | _____ | 3. At the bottom of the heap lay my beautiful new hat, which I had bought that morning. |
| _____ | _____ | 4. At first he did not want to tell us who his roommate was.                            |
| _____ | _____ | 5. Although he was old and weary, he did not want to accept our help.                   |
| _____ | _____ | 6. His mother did not know what he was doing.   |
| _____ | _____ | 7. You may come in whenever you feel cold.  |
| _____ | _____ | 8. When he goes, open the window and signal to me.                                      |
| _____ | _____ | 9. Do you believe what he has just told me?   |
| _____ | _____ | 10. Pick up the toys after the children have left.                                      |
| _____ | _____ | 11. Do you think that he will ever return?  |
| _____ | _____ | 12. If he objects, offer him more money.  |
| _____ | _____ | 13. No one believed that he was a criminal.   |
| _____ | _____ | 14. Give this to the boy who is waiting near the door.                                  |
| _____ | _____ | 15. When you visit the museum again, examine the vase carefully.                        |
| _____ | _____ | 16. I could not remember a time when we did not have enough to eat.                     |
| _____ | _____ | 17. Give books to those who can appreciate them.  |

PROGRESS TEST 4 (*Continued*)

- \_\_\_\_\_ 18. He was still laughing at the story which I  
\_\_\_\_\_ had told the day before.
- \_\_\_\_\_ 19. Simon is not as credulous as you are.
- \_\_\_\_\_ 20. You may use my automobile until I return.
- \_\_\_\_\_ 21. The story which I sent out last month has  
\_\_\_\_\_ not been returned to me.
- \_\_\_\_\_ 22. Although he has no voice, he is eager to sing  
\_\_\_\_\_ in public.
- \_\_\_\_\_ 23. We know that he has played professional  
\_\_\_\_\_ football.
- \_\_\_\_\_ 24. Do not tell him what the dean said to us.
- \_\_\_\_\_ 25. Unless you apologize, you must leave school.
- \_\_\_\_\_ 26. The happiest nation is one that has no  
\_\_\_\_\_ history.
- \_\_\_\_\_ 27. Get under cover if it starts raining.
- \_\_\_\_\_ 28. Where is that book which you brought home  
\_\_\_\_\_ tonight?
- \_\_\_\_\_ 29. When he reads this, he will understand.
- \_\_\_\_\_ 30. She never means what she says.
- \_\_\_\_\_ 31. It is the principle that I object to.
- \_\_\_\_\_ 32. Do you think that it will rain tomorrow?
- \_\_\_\_\_ 33. This does not mean that nobody enjoys  
\_\_\_\_\_ studying chemistry.
- \_\_\_\_\_ 34. If you do not sprinkle the lawn daily, it will  
\_\_\_\_\_ turn brown.
- \_\_\_\_\_ 35. The confused roar of factory machines was  
\_\_\_\_\_ the music that he loved most.

## Progress Test 5

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: Each of the following sentences may have one or two words misspelled. Underline each of the misspelled words and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. The little boy accidently pushed his elbow  
\_\_\_\_\_ threw the window.  
\_\_\_\_\_
- \_\_\_\_\_ 2. Harry became sick while he was accompanying  
\_\_\_\_\_ his parents on a trip accross Montana.  
\_\_\_\_\_
- \_\_\_\_\_ 3. The little house at this address will accomodate  
\_\_\_\_\_ seven guests.  
\_\_\_\_\_
- \_\_\_\_\_ 4. I know that exercise will aggrevate the pain,  
\_\_\_\_\_ but you must acustom yourself to hardships.  
\_\_\_\_\_
- \_\_\_\_\_ 5. It seemed absurd to suppose that he had any  
\_\_\_\_\_ acquaintance with either geography or mathe-  
\_\_\_\_\_ matics.  
\_\_\_\_\_
- \_\_\_\_\_ 6. If you except their offer, you must acknowlege  
\_\_\_\_\_ their letter immediately.  
\_\_\_\_\_
- \_\_\_\_\_ 7. In spite of the absense of the coach and the  
\_\_\_\_\_ trainer, the team acquitted itself nobly.  
\_\_\_\_\_
- \_\_\_\_\_ 8. The financier's brilliant acheivement did not  
\_\_\_\_\_ affect his reputation in the community.  
\_\_\_\_\_
- \_\_\_\_\_ 9. Through diligence and complete absorbtion in  
\_\_\_\_\_ his work he was able to acomplish more than  
\_\_\_\_\_ his roommate.  
\_\_\_\_\_
- \_\_\_\_\_ 10. How could I no that he had already shone the  
\_\_\_\_\_ letter to his employer?  
\_\_\_\_\_

## Progress Test 6

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: Underline each misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. Although she is an alumna of Lewis College,  
\_\_\_\_\_ she is not a member of our asociation.  
\_\_\_\_\_
- \_\_\_\_\_ 2. He said he was an athelete, but he was very  
\_\_\_\_\_ awkward on the apperatus in the gymnasium.  
\_\_\_\_\_
- \_\_\_\_\_ 3. We do not want to start an arguement, but we  
\_\_\_\_\_ think that your analisis of the problem is  
\_\_\_\_\_ absurd.  
\_\_\_\_\_
- \_\_\_\_\_ 4. The young batchelor invited several of his  
\_\_\_\_\_ acquaintances to his appartment.  
\_\_\_\_\_
- \_\_\_\_\_ 5. Alright, you shall have my appology, but the  
\_\_\_\_\_ situation still remains awkward.  
\_\_\_\_\_
- \_\_\_\_\_ 6. If you remember your arithmetic, you can see  
\_\_\_\_\_ that the amount is all together too high.  
\_\_\_\_\_
- \_\_\_\_\_ 7. The audience rose at the speaker's appearrance  
\_\_\_\_\_ to address the alumni association.  
\_\_\_\_\_
- \_\_\_\_\_ 8. The artillerry officer was sent with an impor-  
\_\_\_\_\_ tant message to the allies.  
\_\_\_\_\_
- \_\_\_\_\_ 9. The attendance at the amature performance  
\_\_\_\_\_ was very disappointing.  
\_\_\_\_\_
- \_\_\_\_\_ 10. Although the committee made all the necessary  
\_\_\_\_\_ arrangments, the crowd was too large to be  
\_\_\_\_\_ accomodated.  
\_\_\_\_\_



## Progress Test 7

Name \_\_\_\_\_

Score \_\_\_\_\_

### SUBJECT AND VERB

DIRECTIONS: In the following sentences encircle every incorrect expression and write the correct form in the proper space at the left.

- |       |   |
|-------|---|
| _____ | 1. Every topic from the war in Spain to companionate marriage are discussed at these meetings.            |
| _____ | 2. The dust, the heat, and the pungent odor of burning hair does not affect their appetites in the least. |
| _____ | 3. The body and the face of the sailor was tanned to a color that many a Hollywood star would envy.       |
| _____ | 4. The things that he does and the way that he does them fascinates me.                                   |
| _____ | 5. There has to be different activities to suit different types of students.                              |
| _____ | 6. A very efficient staff of teachers are employed in the schools.  |
| _____ | 7. The salary of soldiers and officers in ancient times were paid in salt.                                |
| _____ | 8. As we stand in the tower, looking at the sunset over Golden Gate Bridge, the line of cars drive away.  |
| _____ | 9. Daily contacts with many students and friendly associations with a few proves a constant help.         |
| _____ | 10. Following the bride was the bridesmaid, the best man, the minister, and the bride's father.           |
| _____ | 11. At the end of the year box after box of textbooks were checked in from the outlying districts.        |
| _____ | 12. I told my adviser that mathematics was my hardest subject in college.                                 |
| _____ | 13. Neither Mrs. Jones nor her two daughters has arrived.   |
| _____ | 14. A dictionary, in addition to the usual textbooks, are to be brought to class every day.               |
| _____ | 15. That hat don't look right with your blue coat.  |
| _____ | 16. There is, to be sure, several other girls whom you might have asked.                                  |
| _____ | 17. What are the latest news from China?  |

PROGRESS TEST 7 (*Continued*)

- \_\_\_\_\_ 18. She is one of those girls who gives the wrong interpretation to everything one says.
- \_\_\_\_\_ 19. His trousers is torn and his coat is covered with mud.
- \_\_\_\_\_ 20. The president of the company, together with two of his ablest assistants, have gone to New York.
- \_\_\_\_\_ 21. Twenty-five dollars are not much to pay for a good suit of clothes.
- \_\_\_\_\_ 22. In his organization each of the workmen have a special work to do.
- \_\_\_\_\_ 23. I wonder if his numerous absences, his tardiness, and his laziness is an indication of his attitude toward his work.
- \_\_\_\_\_ 24. If I am not mistaken, there is a raincoat and two blankets in the car.
- \_\_\_\_\_ 25. The real problem which every student must solve for himself are the distractions which interrupt his work.
- \_\_\_\_\_ 26. The cause of his many mistakes was his inability to read easily and rapidly.
- \_\_\_\_\_ 27. One of my most disagreeable duties were telling the men that there was no work for them.
- \_\_\_\_\_ 28. Each of the partners are responsible for the entire debt.
- \_\_\_\_\_ 29. The long and the short of it are that he is too lazy to do the work.
- \_\_\_\_\_ 30. Either Donna or Sally is coming with us.
- \_\_\_\_\_ 31. He is one of those students who needs to be coaxed all the time.
- \_\_\_\_\_ 32. A sound knowledge of physics are indispensable to an engineering student.
- \_\_\_\_\_ 33. He is one of those men who sees millions in every new financial scheme.
- \_\_\_\_\_ 34. Why don't he look where he is going?
- \_\_\_\_\_ 35. The cause of the last two depressions are not easily analyzed.
- \_\_\_\_\_ 36. Every member of the fraternity were against his plan.

## Progress Test 8

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: Underline each misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. Of coarse every alumnus expects to vote for the most  
\_\_\_\_\_ brilliant canidate.
- \_\_\_\_\_ 2. The carburetter went out of order just as we were  
\_\_\_\_\_ driving by the cemetary.
- \_\_\_\_\_ 3. In her absense the beggar took an apple pie and a  
\_\_\_\_\_ tin full of biskets.
- \_\_\_\_\_ 4. The batallion marched in colume of companies past  
\_\_\_\_\_ the reviewing stand.
- \_\_\_\_\_ 5. Mr. Lewis, our chaperon, sat in the library and amused  
\_\_\_\_\_ himself by reading the *Brittanica*.
- \_\_\_\_\_ 6. The chauffer ate a bananna while he waited in his  
\_\_\_\_\_ car in front of the capitol building.
- \_\_\_\_\_ 7. We were becomeing more and more certain that we  
\_\_\_\_\_ had chosen the wrong road.
- \_\_\_\_\_ 8. Even the most brilliant financier cannot do buisness  
\_\_\_\_\_ without the necessary capitol.
- \_\_\_\_\_ 9. How can a true amatuer athlete choose to engage in  
\_\_\_\_\_ such a barberous occupation as this?
- \_\_\_\_\_ 10. If you will annalyze his carreer, you will see that he  
\_\_\_\_\_ was greatly benefited by his training in the army.

## Progress Test 9

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: Underline each misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. An old begger of this discription was seen coming out  
\_\_\_\_\_ of the dilapidated shed.
- \_\_\_\_\_ 2. Speaking confidentially, I might as well tell you that  
\_\_\_\_\_ the report of the comittee favors your canidate.
- \_\_\_\_\_ 3. The desparate villains escaped from the chauffeur  
\_\_\_\_\_ and fled into the dessert.
- \_\_\_\_\_ 4. The connoiseur in a firm but courteous manner ex-  
\_\_\_\_\_ plained that he did not like the arrangment.
- \_\_\_\_\_ 5. After the conference was over, the debator confidently  
\_\_\_\_\_ ascended the rostrum and began his speech.
- \_\_\_\_\_ 6. I should like to complement you, Miss Jones, on the  
\_\_\_\_\_ results you have achieved by studying the dictionary.
- \_\_\_\_\_ 7. The busy student did not have time to engage in  
\_\_\_\_\_ competative sports.
- \_\_\_\_\_ 8. Even if you have consciencious objections to war,  
\_\_\_\_\_ military training is compulserly in this college.
- \_\_\_\_\_ 9. Just to satisfy my curoosity, will you give me a  
\_\_\_\_\_ discription of the chaperon you left near the cemetery?
- \_\_\_\_\_ 10. My critiscism is that the author's development of  
\_\_\_\_\_ the plot is awkward and confused.



## Progress Test 10

Name \_\_\_\_\_

Score \_\_\_\_\_

### NOUN CLAUSES

DIRECTIONS: Underline every noun clause in the following sentences. In the space before each sentence write:

1. if the clause is used as the subject of a verb
2. if the clause is used as the complement of a verb or verbal
3. if the clause is used as the object of a preposition

- \_\_\_\_\_ 1. No one seemed to object to what Oswald did.
- \_\_\_\_\_ 2. How he learned to play so well is a mystery to me.
- \_\_\_\_\_ 3. Harry agreed with whatever I said.
- \_\_\_\_\_ 4. Where she spends her evenings should concern only her mother.
- \_\_\_\_\_ 5. She deserves what she got.
- \_\_\_\_\_ 6. Father and Mother seemed surprised by what they saw.
- \_\_\_\_\_ 7. Give a ticket to whoever asks for one.
- \_\_\_\_\_ 8. How the dog got into the house I do not know.
- \_\_\_\_\_ 9. Can you hear what he is trying to say?
- \_\_\_\_\_ 10. Please tell me when you will be ready to leave.
- \_\_\_\_\_ 11. The teacher could not see what I was doing.
- \_\_\_\_\_ 12. No one rose to speak against what their leader had urged upon them.
- \_\_\_\_\_ 13. What happened to him no one seemed to care.
- \_\_\_\_\_ 14. Is this what you wanted for your birthday gift?
- \_\_\_\_\_ 15. Let me know how you solved the third problem.
- \_\_\_\_\_ 16. That she was beautiful and clever no one denied.
- \_\_\_\_\_ 17. My father said that I could return to the university in the spring.
- \_\_\_\_\_ 18. He cried until he got what he wanted.

## Progress Test 11

Name \_\_\_\_\_

Score \_\_\_\_\_

### ADJECTIVE CLAUSES

DIRECTIONS: In the following sentences underline each adjective clause. Then in the space before the sentence write the word which the clause modifies.

- \_\_\_\_\_ 1. Everything that you say will be held against you.
- \_\_\_\_\_ 2. Here is the boy with whom I played ball this morning.
- \_\_\_\_\_ 3. Oswald, who is a gentle lad, does not want to go hunting.
- \_\_\_\_\_ 4. Take some flowers to Miss Poppins, whom you will find in the library.
- \_\_\_\_\_ 5. The man from whom I took the message did not give his name.
- \_\_\_\_\_ 6. Our janitor, who is a very old man, came puffing up the stairs.
- \_\_\_\_\_ 7. This is the place where we saw a bear last night.
- \_\_\_\_\_ 8. It was one of those days when everything goes wrong.
- \_\_\_\_\_ 9. Notify every person who was not present at the last meeting.
- \_\_\_\_\_ 10. A large rug, which we prized greatly, was stolen from the living room.
- \_\_\_\_\_ 11. They are all men who were famous in their day.
- \_\_\_\_\_ 12. He returned to Russia, where he was well known as a scientist.
- \_\_\_\_\_ 13. She was a woman whom everybody admired.
- \_\_\_\_\_ 14. The games he had expected to play did not amuse him.
- \_\_\_\_\_ 15. That was a statement to which there was no adequate reply.
- \_\_\_\_\_ 16. She was willing to accept anything that her students wrote.
- \_\_\_\_\_ 17. Such supplies as are ready will be collected at once.
- \_\_\_\_\_ 18. There is no reason why you should be excused from this test.

## Progress Test 12

Name \_\_\_\_\_

Score \_\_\_\_\_

### CLAUSES

DIRECTIONS: Underline every clause in the following sentences. Then in the space before each sentence write:

1. if the clause is a noun clause
2. if the clause is an adjective clause
3. if the clause is an adverb clause

- \_\_\_\_\_ 1. He resigned his position in order that he might write poetry.
- \_\_\_\_\_ 2. While the women were resting, the men washed the dishes.
- \_\_\_\_\_ 3. There are many girls who do not enjoy dancing.
- \_\_\_\_\_ 4. Everyone believes what he wants to believe.
- \_\_\_\_\_ 5. Although it had rained all night, the football field was not muddy.
- \_\_\_\_\_ 6. That is more than I can take with me.
- \_\_\_\_\_ 7. This is the house where my mother was born.
- \_\_\_\_\_ 8. It is not true that everybody has his price.
- \_\_\_\_\_ 9. Before you give me your papers, write your name at the top of each sheet.
- \_\_\_\_\_ 10. He was clever enough to realize that the game was up.
- \_\_\_\_\_ 11. He is not a boy to cry before he is hurt.
- \_\_\_\_\_ 12. This is the field in which the police cornered the escaped convicts.
- \_\_\_\_\_ 13. It is not hard to see why Gordon is an honor student.
- \_\_\_\_\_ 14. You will get poor service in this hotel unless you tip every one of the servants.
- \_\_\_\_\_ 15. Will you try to tell us where you found these bills?
- \_\_\_\_\_ 16. Since I did not hear him, I could not reply to his question.
- \_\_\_\_\_ 17. Seattle is a larger city than Portland.
- \_\_\_\_\_ 18. That was a time when fortunes were made easily.
- \_\_\_\_\_ 19. That anyone could be so stupid is unbelievable.

PROGRESS TEST 12 (*Continued*)

- \_\_\_\_\_ 20. I suppose that you will return to college next fall.
- \_\_\_\_\_ 21. Barbara Lee is as sweet and charming a girl as I have ever seen.
- \_\_\_\_\_ 22. Mary replied that love would find a way.
- \_\_\_\_\_ 23. Come to see us whenever you happen to be in the city.
- \_\_\_\_\_ 24. The evidence confirmed my suspicion that he was lying.
- \_\_\_\_\_ 25. I studied hard so that I might win the first prize.
- \_\_\_\_\_ 26. Can you imagine what she meant?
- \_\_\_\_\_ 27. I remember that we never had enough to eat.
- \_\_\_\_\_ 28. This is the stream where we fished last summer.
- \_\_\_\_\_ 29. He will go on if you do not warn him immediately.
- \_\_\_\_\_ 30. How he alone escaped death I could never discover.
- \_\_\_\_\_ 31. If you receive the appointment, do not hesitate to accept.
- \_\_\_\_\_ 32. I do not know why I came to college.
- \_\_\_\_\_ 33. The banker could not remember what his salary was.
- \_\_\_\_\_ 34. Before me as I write stands a vase of Portland roses.
- \_\_\_\_\_ 35. Who knows what the public wants?
- \_\_\_\_\_ 36. Take every opportunity that offers itself.
- \_\_\_\_\_ 37. We must close the shop unless our trade improves.
- \_\_\_\_\_ 38. What do you think of a man who mistreats his dog?
- \_\_\_\_\_ 39. When he can eat no more he goes back to sleep.
- \_\_\_\_\_ 40. After the war is over, China will be a stronger nation.
- \_\_\_\_\_ 41. Whenever I lie down, the telephone is sure to ring.
- \_\_\_\_\_ 42. It is still doubtful that he will resign.
- \_\_\_\_\_ 43. Everyone wondered why she looked so depressed.
- \_\_\_\_\_ 44. She is the sort of woman who enjoys ill health.



## Progress Test 13

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In each of the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. When friends dissagree, it is best to elimanate the  
\_\_\_\_\_ cause of the trouble by a proper explanation.
- \_\_\_\_\_ 2. A good argument with his professor all ways encour-  
\_\_\_\_\_ ages and exhilerates the young sophomore.
- \_\_\_\_\_ 3. The eligeble young bachelor fled down the alley,  
\_\_\_\_\_ pursued by the enthusastic young woman.
- \_\_\_\_\_ 4. You must be courteous so that your curoosity will not  
\_\_\_\_\_ embarrass the occupants of the dormatory.
- \_\_\_\_\_ 5. Your explanation is most extraordinary, but you  
\_\_\_\_\_ seem to have made the appropriate analysis.
- \_\_\_\_\_ 6. The exhausted swimmer lost consciousness before  
\_\_\_\_\_ the docter arrived at the scene of the accident.
- \_\_\_\_\_ 7. You will exhaust and embarrass the poor man by  
\_\_\_\_\_ your exagerated show of extasy.
- \_\_\_\_\_ 8. The poorly equipped battalion made a disasterous  
\_\_\_\_\_ attempt to cross the dessert.
- \_\_\_\_\_ 9. The engineer stopped to get a sandwitch in the cafe-  
\_\_\_\_\_ teria, but the rest of us had dinner in the dinning-  
\_\_\_\_\_ room.
- \_\_\_\_\_ 10. My professor was dissatisfied with my exceptionally  
\_\_\_\_\_ vivid and enthusastic description of the scene.

## Progress Test 14

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In each of the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 1. It is incredible that a foreign financeir should be put  
under guard in this dilapidated shed.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 2. The illiterate young man made several humerous  
mistakes in grammer while he was applying for the  
position.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 3. Our curiosity was aroused by his description of an  
imagenary gost in the deserted house.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 4. The prisoner struggled frantically with the guards, but  
his great heighth was a hinderance rather than a help  
to him.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 5. "This is the most grievous catastrophe in my ex-  
pierce," said the governor.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 6. Hypocrisy and intellectual curiosity are two qualities  
not encouraged in some fraternaties.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 7. The agent of the forreign government made an erro-  
neous and exaggerated report to his superiors.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 8. Incidently you have made over fourty mistakes in  
spelling in your impromptu theme.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 9. The bill will excede fourty dollars, but I am sure that  
you will be benefited by your extraordinary experi-  
ence.
- \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ 10. On the first day of Febuary the committee will  
dedicate the atheletic stadium.

## Progress Test 15

Name \_\_\_\_\_

Score \_\_\_\_\_

### COMPLEMENTS

DIRECTIONS: In the space before each sentence write one of the following numbers to identify the italicized complement:

1. if it is a direct object
2. if it is an indirect object
3. if it is a subjective complement

- \_\_\_\_\_ 1. Sally and Marion Jean were cracking *walnuts* in the kitchen.
- \_\_\_\_\_ 2. Mr. Jackman gave *Sally* a new bicycle for Christmas.
- \_\_\_\_\_ 3. Your gift affords *me* much real pleasure.
- \_\_\_\_\_ 4. Please get a potted *cyclamen* at the greenhouse.
- \_\_\_\_\_ 5. They have become a *menace* to our security.
- \_\_\_\_\_ 6. He seemed a most promising *candidate*.
- \_\_\_\_\_ 7. A man with a prison record could hardly be judged *successful*.
- \_\_\_\_\_ 8. His breathing sounded very *faint*.
- \_\_\_\_\_ 9. Harold Mortimer carried a *cane* in his right hand.
- \_\_\_\_\_ 10. Dorothy wrote a *poem* in commemoration of the event.
- \_\_\_\_\_ 11. Her stubbornness caused *me* much grief.
- \_\_\_\_\_ 12. Will you send *me* a card from Dnepropetrovsk?
- \_\_\_\_\_ 13. We can allow *nobody* such privileges.
- \_\_\_\_\_ 14. The milk tasted *warm* and sweet.
- \_\_\_\_\_ 15. His attentions became *noticeable*.
- \_\_\_\_\_ 16. We read fourteen *novels* during the term.
- \_\_\_\_\_ 17. The dog brought *me* a stick of wood.
- \_\_\_\_\_ 18. Will you furnish *us* the necessary information?
- \_\_\_\_\_ 19. How many *packages* have you wrapped?
- \_\_\_\_\_ 20. We promised *Carlotta* a new comb for her birthday.

## Progress Test 16

Name \_\_\_\_\_

Score \_\_\_\_\_

### DEPENDENT CLAUSES AND COMPLEMENTS

DIRECTIONS: In each of the following sentences put brackets about the dependent clause. Then in the space at the left copy the complement of the verb in the dependent clause.

- \_\_\_\_\_ 1. Everyone thought that the teacher looked very angry.
- \_\_\_\_\_ 2. One of the students had written a theme which denounced communism.
- \_\_\_\_\_ 3. You must think hard when you choose your subject.
- \_\_\_\_\_ 4. Oswald did not hear what the teacher had said.
- \_\_\_\_\_ 5. Muriel thought that James Joyce had written a long narrative poem.
- \_\_\_\_\_ 6. If you are careful, you will have no difficulty.
- \_\_\_\_\_ 7. Mother said that the play was not very interesting.
- \_\_\_\_\_ 8. If this play proves a success, we shall try another one.
- \_\_\_\_\_ 9. My aunt, who is a stern woman, looked her disapproval.
- \_\_\_\_\_ 10. The story ends when the villain releases the girl.
- \_\_\_\_\_ 11. He resigned after the company had declared a dividend.
- \_\_\_\_\_ 12. As the days grow longer, the children begin to play baseball.
- \_\_\_\_\_ 13. Since his talented mother was his teacher, he learned quickly.
- \_\_\_\_\_ 14. He will get along if he knows a few of the answers.
- \_\_\_\_\_ 15. You must not think that everyone can write poetry.
- \_\_\_\_\_ 16. She thought he was the gardener because he was dressed in old clothes.
- \_\_\_\_\_ 17. Write several sentences which contain gerunds.
- \_\_\_\_\_ 18. I cannot remember when she wore that old hat.



## Progress Test 17

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. For instance, a certain ammount of immagination is  
\_\_\_\_\_ necessary if one is to appreciate good literature.
- \_\_\_\_\_ 2. It is incredible that a man of his intelligence should  
\_\_\_\_\_ have such illiterete friends.
- \_\_\_\_\_ 3. When he tried to innoculate the monkeys in his  
\_\_\_\_\_ labratory, he made several interesting discoveries.
- \_\_\_\_\_ 4. Lightening does not intentionally strike twice in the  
\_\_\_\_\_ same place, but once is usually sufficient.
- \_\_\_\_\_ 5. In this instants, his intellectual ability did not keep  
\_\_\_\_\_ him from living a life of loneliness.
- \_\_\_\_\_ 6. It is inevetable that an athlete who dissapates will  
\_\_\_\_\_ suffer a grievous punishment.
- \_\_\_\_\_ 7. His judgment may be alright, but I think that he is  
\_\_\_\_\_ lieing to us.
- \_\_\_\_\_ 8. The illiterate tramp thought that his innocuous  
\_\_\_\_\_ remarks were irresistable.
- \_\_\_\_\_ 9. His knowledge of libary procedure proved indispen-  
\_\_\_\_\_ sable when he investigated the temperature at which  
\_\_\_\_\_ gas would liquify.
- \_\_\_\_\_ 10. The enginneer delt with the problem in a most in-  
\_\_\_\_\_ genious manner, but the commission was not satisfied.

## Progress Test 18

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In each of the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. "I have been told that there is one born every minuit,"  
\_\_\_\_\_ remarked the optomistic salesman.
- \_\_\_\_\_ 2. The candidate distributed his pamphlets before the  
\_\_\_\_\_ disturbance occurred.
- \_\_\_\_\_ 3. Naturally neither of the men could keep up the flow  
\_\_\_\_\_ of interesting but irrelevant conversation.
- \_\_\_\_\_ 4. In the nineth inning a good oppertunity for this  
\_\_\_\_\_ maneuver presented itself.
- \_\_\_\_\_ 5. He did not criticize you; he ment that you were more  
\_\_\_\_\_ origional in your spelling than you should be.
- \_\_\_\_\_ 6. Marriage is an occassion that calls for more judgment  
\_\_\_\_\_ than ecstasy.
- \_\_\_\_\_ 7. The millionaire invested in a minature golf course,  
\_\_\_\_\_ but his venture had a disastrous ending.
- \_\_\_\_\_ 8. Occassionally a mischievious boy would harass the  
\_\_\_\_\_ worried professor of mathematics.
- \_\_\_\_\_ 9. Murmering a naive reply, the little girl continued to  
\_\_\_\_\_ play with her imaginary companion.
- \_\_\_\_\_ 10. In spite of every obsticle the sergeant tried to main-  
\_\_\_\_\_ tain strict discipline.

## Progress Test 19

Name \_\_\_\_\_

Score \_\_\_\_\_

### PRONOUNS

DIRECTIONS: Identify each of the italicized pronouns by writing one of the following numbers in the proper space at the left:

1. if it is used as the subject of a verb
2. if it is used as the complement of a verb
3. if it is used as the object of a preposition

- \_\_\_\_\_ 1. Several of *us* girls went to the library after dinner.
- \_\_\_\_\_ 2. Just between you and *me*, we did not go there to get a book.
- \_\_\_\_\_ 3. *Whom* will you dance with at the party?
- \_\_\_\_\_ 4. I shall pay *him* twenty dollars a week.
- \_\_\_\_\_ 5. *Who* did you say wrote that novel?
- \_\_\_\_\_ 6. We tried to find a man *whom* we could depend upon.
- \_\_\_\_\_ 7. She thought that it was *I* who wrote the story.
- \_\_\_\_\_ 8. Nobody studied harder than *she*.
- \_\_\_\_\_ 9. Alison shared her toys with Gretchen and *me*.
- \_\_\_\_\_ 10. Tell me *whom* you are sending to the convention.
- \_\_\_\_\_ 11. Which of *us* three men have you selected?
- \_\_\_\_\_ 12. Give the purse to *whoever* identifies it.
- \_\_\_\_\_ 13. The money should be divided between Harry and *her*.
- \_\_\_\_\_ 14. The quarterback is the boy *whom* you should give the credit to.
- \_\_\_\_\_ 15. The person *whom* you gave the story to is not the editor.
- \_\_\_\_\_ 16. She is not the girl *who* you supposed she was.
- \_\_\_\_\_ 17. The captain asked three of *us* men to step forward.
- \_\_\_\_\_ 18. Come in, *whoever* you are.
- \_\_\_\_\_ 19. *Whom* do you suppose we saw at the convention?
- \_\_\_\_\_ 20. *Who* do you think would believe your story?

## Progress Test 20

Name \_\_\_\_\_

Score \_\_\_\_\_

### PRONOUNS

DIRECTIONS: If you find a mistake in the form of the pronoun, write the correct form in the space at the left. If the sentence is correct, leave the space blank.

- \_\_\_\_\_ 1. Take it; it was meant for you and I.
- \_\_\_\_\_ 2. Who do you think was most unselfish in this crisis?
- \_\_\_\_\_ 3. Mr. Brown, who shall I address this letter to?
- \_\_\_\_\_ 4. I thought it was he who also wrote *The Plastic Age*.
- \_\_\_\_\_ 5. Can you imagine me getting an "A" in a course in science?
- \_\_\_\_\_ 6. Yes, Mrs. Jones; the star of the cast was no other than he.
- \_\_\_\_\_ 7. Whom did you say played the leading part?
- \_\_\_\_\_ 8. We shall be glad to invite whomever you suggest.
- \_\_\_\_\_ 9. Who are you going with?
- \_\_\_\_\_ 10. The dean wasted little time with her and I.
- \_\_\_\_\_ 11. She spoke sharply to we girls.
- \_\_\_\_\_ 12. Among us boys, Prentice was the one to be trusted.
- \_\_\_\_\_ 13. Was it her who served ice cream and pie for breakfast?
- \_\_\_\_\_ 14. Who would you suspect of treachery?
- \_\_\_\_\_ 15. Was it him who thought I was a salesman?
- \_\_\_\_\_ 16. Mother told Dickey and I that we had to sell Donald, our pet duck.
- \_\_\_\_\_ 17. It is only me, Mrs. Smith; please unlock the door.
- \_\_\_\_\_ 18. Whom would you say he resembles?
- \_\_\_\_\_ 19. Let Marion Jean and I sit in the back seat.
- \_\_\_\_\_ 20. They argued for ten minutes as to whom was to sit in the back seat.



## Progress Test 21

Name \_\_\_\_\_

Score \_\_\_\_\_

### PRONOUNS

DIRECTIONS: Some of the following sentences contain mistakes in the use of pronouns. Write the corrected forms in the proper spaces at the left. If a sentence is correct, leave the space blank.

- \_\_\_\_\_ 1. I heard of his giving both Mary and she a box of candy.
- \_\_\_\_\_ 2. The man whom we wanted to win the election did not get a vote.
- \_\_\_\_\_ 3. I can tell by your paper who you have been studying with.
- \_\_\_\_\_ 4. Was it me who left the light burning?
- \_\_\_\_\_ 5. She did not know who it was for.
- \_\_\_\_\_ 6. Whom do you think will be the next class president?
- \_\_\_\_\_ 7. Why does the dean want to see us girls?
- \_\_\_\_\_ 8. Does he work as hard as me?
- \_\_\_\_\_ 9. Some of we boys are going to see the dean.
- \_\_\_\_\_ 10. Give the job to whoever deserves it the most.
- \_\_\_\_\_ 11. It wasn't us whom you saw in the store yesterday.
- \_\_\_\_\_ 12. Who did you say threw that rock?
- \_\_\_\_\_ 13. Whom do I have the honor of addressing?
- \_\_\_\_\_ 14. Do you think it was he who dropped his watch?
- \_\_\_\_\_ 15. I saw no one whom I thought was pretty.
- \_\_\_\_\_ 16. The teacher told Mary and she to leave the room.
- \_\_\_\_\_ 17. George left the box of candy for you and I.
- \_\_\_\_\_ 18. The teacher said that us girls could take a holiday.
- \_\_\_\_\_ 19. Several of we girls drove to Albany after the dance.
- \_\_\_\_\_ 20. Report everyone whom you know to be absent.
- \_\_\_\_\_ 21. Give the message to whomever answers the telephone.
- \_\_\_\_\_ 22. These are all men whom I believe will be successful in business.
- \_\_\_\_\_ 23. Most of the boys whom we depended upon have left school.
- \_\_\_\_\_ 24. Who did you say you wish to speak to?
- \_\_\_\_\_ 25. I cannot find one person who he does not know about.

PROGRESS TEST 21 (*Continued*)

- \_\_\_\_\_ 26. He will ask whoever is at the information desk.
- \_\_\_\_\_ 27. "Do you know who you are speaking to?" he asked.
- \_\_\_\_\_ 28. It is up to we men to do the right thing.
- \_\_\_\_\_ 29. Everybody except I was able to go.
- \_\_\_\_\_ 30. The rest of the profits should be divided between you and she.
- \_\_\_\_\_ 31. Please give this hoe to whoever happens to be in the garden.
- \_\_\_\_\_ 32. Let George carry it; he can run faster than me.
- \_\_\_\_\_ 33. Was it he whom we saw at the theater last night?
- \_\_\_\_\_ 34. Mother said that you and me could go with whom we wished.
- \_\_\_\_\_ 35. The members of the committee will be Joseph, James, and me.
- \_\_\_\_\_ 36. Have you seen anyone whom you thought would like to play with  
us?
- \_\_\_\_\_ 37. Whom did you send the package to?
- \_\_\_\_\_ 38. Everybody wanted her to win the beauty contest.
- \_\_\_\_\_ 39. The teacher asked several of us boys to stay after class.
- \_\_\_\_\_ 40. It was her who took your flowers, Mrs. Murphy.
- \_\_\_\_\_ 41. "Do you know who you are trying to shove?" asked the boy  
angrily.
- \_\_\_\_\_ 42. The little boy was afraid to play with her and me.
- \_\_\_\_\_ 43. I couldn't get the ball because Homer was taller than me.
- \_\_\_\_\_ 44. I cannot understand his leaving the work unfinished.
- \_\_\_\_\_ 45. Only two girls, Mary and me, were left in the house.
- \_\_\_\_\_ 46. "Who are you going with tonight?" she asked.
- \_\_\_\_\_ 47. In those days, a pension was given to whomever wrote an epic poem.
- \_\_\_\_\_ 48. I love Carlotta, but is there room enough in my bed for her and I?
- \_\_\_\_\_ 49. Several of we boys tried to fish in Lost Lake.
- \_\_\_\_\_ 50. Was it him who said that one tongue was enough for a woman?

## Progress Test 22

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In each of the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. The proffessor of mathmatics explained that parallel  
\_\_\_\_\_ lines do not meet.
- \_\_\_\_\_ 2. The principle of the school preferred charges against  
\_\_\_\_\_ the mischievous boys who had been picnicing on the  
\_\_\_\_\_ lawn.
- \_\_\_\_\_ 3. It is mearly prejudice which keeps you from enjoying  
\_\_\_\_\_ all the priviledges of your fraternity.
- \_\_\_\_\_ 4. If each girl will find a partner, we shall procede with  
\_\_\_\_\_ this pleasant pastime.
- \_\_\_\_\_ 5. His knowledge of grammer was so limited that he  
\_\_\_\_\_ could not even recognize a participal.
- \_\_\_\_\_ 6. His face covered with beads of prespiration, the  
\_\_\_\_\_ villain listened to the indictment.
- \_\_\_\_\_ 7. His presents on the committee probally means that  
\_\_\_\_\_ the work will be done with judgment and intelligence.
- \_\_\_\_\_ 8. Parlement met, but by that time every effort to solve  
\_\_\_\_\_ the difficulty by peacable means had failed.
- \_\_\_\_\_ 9. It may be permissibile to drive across the prairrie,  
\_\_\_\_\_ but you will find too many obsticles in your way.
- \_\_\_\_\_ 10. My pardner was particularly prejudiced against fem-  
\_\_\_\_\_ inine visitors to his dessert home.

## Progress Test 23

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In each of the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. The dean's secretery told the sophomore to take the  
\_\_\_\_\_ speciman to the laboratory for analysis.
- \_\_\_\_\_ 2. If you will be quite, you will not need to ask for a  
\_\_\_\_\_ second explanation of the problem.
- \_\_\_\_\_ 3. Seargent, seize that man this instant and take his  
\_\_\_\_\_ saxephone away from him.
- \_\_\_\_\_ 4. I cannot proove that he really reconnized me, but I  
\_\_\_\_\_ feel quite sure that he saw me.
- \_\_\_\_\_ 5. The representative of the foreign government had  
\_\_\_\_\_ probally brought a large quanity of the pamphlets  
\_\_\_\_\_ with him.
- \_\_\_\_\_ 6. I reccommend that the motion be referred to the  
\_\_\_\_\_ committee on riligious education.
- \_\_\_\_\_ 7. After the adviser had approved my schedule we all  
\_\_\_\_\_ went to the restaurant to eat some sandwiches.
- \_\_\_\_\_ 8. Did you receive the refferences which I sent you  
\_\_\_\_\_ through a representative of the sophomore class?
- \_\_\_\_\_ 9. Specifically, do you reguard his irrelevant remarks too  
\_\_\_\_\_ sacrilegious to be repeated?
- \_\_\_\_\_ 10. They danced to the barbaric rythm of the saxephones  
\_\_\_\_\_ in the college dance orchestra.



## Progress Test 24

Name \_\_\_\_\_

Score \_\_\_\_\_

### ADJECTIVES AND ADVERBS

DIRECTIONS: In the first space at the left write the word which the italicized word modifies. In the second space write: 1. if it is an adjective; 2. if it is an adverb.

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. The little girl spoke <i>very</i> slowly.                |
| _____ | _____ | 2. The food tasted <i>good</i> .                            |
| _____ | _____ | 3. Run <i>fast</i> if you want to catch him.                |
| _____ | _____ | 4. This piece of wood does not feel <i>smooth</i> yet.      |
| _____ | _____ | 5. He wasted too much time in <i>fast</i> company.          |
| _____ | _____ | 6. Mr. Poppins was a <i>kindly</i> old man.                 |
| _____ | _____ | 7. You owe me <i>fifty</i> cents.                           |
| _____ | _____ | 8. Mortimer, come <i>here</i> at once.                      |
| _____ | _____ | 9. Our teacher <i>almost</i> always comes in late.          |
| _____ | _____ | 10. We went <i>early</i> in order to get good seats.        |
| _____ | _____ | 11. Will you ask Don to come <i>over</i> ?                  |
| _____ | _____ | 12. Do it <i>right</i> the first time, please.              |
| _____ | _____ | 13. He arose in the <i>early</i> morning.                   |
| _____ | _____ | 14. Your answer is not <i>right</i> .                       |
| _____ | _____ | 15. Her voice was so <i>low</i> that we could not hear her. |
| _____ | _____ | 16. Stand <i>close</i> if you want to keep warm.            |
| _____ | _____ | 17. The deer leaped over the <i>low</i> fence.              |
| _____ | _____ | 18. Don't hit the ball so <i>hard</i> .                     |
| _____ | _____ | 19. That was a <i>hard</i> nut to crack.                    |
| _____ | _____ | 20. Everyone liked her <i>friendly</i> attitude             |

## Progress Test 25

Name \_\_\_\_\_

Score \_\_\_\_\_

### SPELLING

DIRECTIONS: In each of the following sentences underline every misspelled word and write it correctly spelled in the proper space at the left.

- \_\_\_\_\_ 1. The superintendent was harrassed by the mischievous  
\_\_\_\_\_ boys of the villiage.
- \_\_\_\_\_ 2. The new law which was recently signed by the gov-  
\_\_\_\_\_ ernor will superceed the old statute.
- \_\_\_\_\_ 3. If your writing to the superintendent, you will need  
\_\_\_\_\_ better stationery.
- \_\_\_\_\_ 4. We stopped near a lake to streatch our legs and  
\_\_\_\_\_ ascertain the temperture of the water.
- \_\_\_\_\_ 5. The decision was unanimus in favor of useing the old  
\_\_\_\_\_ laboratory for another year.
- \_\_\_\_\_ 6. You will villify a truely good man if you say anything  
\_\_\_\_\_ against our new governor.
- \_\_\_\_\_ 7. Every syllable of his speach was heard distinctly  
\_\_\_\_\_ threwout the vast auditorium.
- \_\_\_\_\_ 8. The wierd rhythm of the drums exhilerated as well  
\_\_\_\_\_ as irritated the natives.
- \_\_\_\_\_ 9. He is a poor speller by temperment, and his speech is  
\_\_\_\_\_ full of bad grammer.
- \_\_\_\_\_ 10. If he trys to cross the prairie in that old wreck, his  
\_\_\_\_\_ vacation will end in a tradegy.

## Progress Test 26

Name \_\_\_\_\_

Score \_\_\_\_\_

### VERB FORMS

DIRECTIONS: In the following sentences encircle every incorrect verb form and write the correct form in the proper space at the left. Some of the sentences are correct.

- \_\_\_\_\_ 1. This is the boy who brung an apple to his teacher.
- \_\_\_\_\_ 2. I wish that I were home in bed now.
- \_\_\_\_\_ 3. I think that I shall like going to college.
- \_\_\_\_\_ 4. The water is raising very fast.
- \_\_\_\_\_ 5. If I were he, I should be angry too.
- \_\_\_\_\_ 6. You should not have drove so fast through this gravel.
- \_\_\_\_\_ 7. A ragged old man was laying face down in the ditch.
- \_\_\_\_\_ 8. He is young, but he should of known better.
- \_\_\_\_\_ 9. Set the basket on the table and sit down beside me.
- \_\_\_\_\_ 10. He did not remember what he had wrote in his theme.
- \_\_\_\_\_ 11. The old man had laid on his bed all day.
- \_\_\_\_\_ 12. If he were alive, he would forgive you.
- \_\_\_\_\_ 13. The little boys drug the Christmas tree to the house.
- \_\_\_\_\_ 14. The men were lead by an experienced officer.
- \_\_\_\_\_ 15. Have you payed all of your bills?
- \_\_\_\_\_ 16. When the dam bursted, the water flooded my farm.
- \_\_\_\_\_ 17. All the apples were shooen down by the wind.
- \_\_\_\_\_ 18. I could have slayed her for what she said.
- \_\_\_\_\_ 19. The man had ate nothing all day.
- \_\_\_\_\_ 20. How does it happen that your hat is laying on the bed?

## Progress Test 27

Name\_\_\_\_\_

Score\_\_\_\_\_

### VERBS AND CONJUNCTIONS

DIRECTIONS: In the following sentences encircle every incorrect expression and write the correct form in the proper space at the left.

- \_\_\_\_\_ 1. He talks like he were the most important man in town.
- \_\_\_\_\_ 2. Percival and I swum across the channel this morning.
- \_\_\_\_\_ 3. Howard had never rode a horse before.
- \_\_\_\_\_ 4. We were pleased to have received your note.
- \_\_\_\_\_ 5. She sings just like her mother.
- \_\_\_\_\_ 6. Hold the bat like I held it.
- \_\_\_\_\_ 7. She walks like she had a sprained ankle.
- \_\_\_\_\_ 8. His opponent lead him the entire distance.
- \_\_\_\_\_ 9. You cannot get credit for the course without you write another theme.
- \_\_\_\_\_ 10. I want a pie like those my mother bakes.
- \_\_\_\_\_ 11. Howard says that he had never been in Florida.
- \_\_\_\_\_ 12. She begun to cry as soon as we entered the room.
- \_\_\_\_\_ 13. We were surprised to have found you there.
- \_\_\_\_\_ 14. I think that it shall rain before night.
- \_\_\_\_\_ 15. None of the students will go without you go too.
- \_\_\_\_\_ 16. If you work like I did, you will finish soon.
- \_\_\_\_\_ 17. The cow was laying in my flower bed.
- \_\_\_\_\_ 18. Have you ever rode a cavalry horse?
- \_\_\_\_\_ 19. I wish that he was my father.
- \_\_\_\_\_ 20. Which boy have you chosen for your partner?



## Progress Test 28

Name\_\_\_\_\_

Score\_\_\_\_\_

### MECHANICS

DIRECTIONS: In the following sentences encircle every error and write the correction in the proper space at the left.

- \_\_\_\_\_ 1. My adviser politely asked me What my trouble was.
- \_\_\_\_\_ 2. He registered for courses in mathematics and french literature.
- \_\_\_\_\_ 3. 12 students were awarded prizes for high scholarship.
- \_\_\_\_\_ 4. He applied for a position with a manufacturing Co.
- \_\_\_\_\_ 5. Xmas vacation is a happy time for most students.
- \_\_\_\_\_ 6. I should like to live in the south.
- \_\_\_\_\_ 7. The convo. speaker was very interesting.
- \_\_\_\_\_ 8. Mister Harry Franklin bought the house next door.
- \_\_\_\_\_ 9. Augustus Caesar was born in 63 B.C. and died in 14 A.D.
- \_\_\_\_\_ 10. The old man knew a great many indian legends.
- \_\_\_\_\_ 11. Prof. Callahan was absent today.
- \_\_\_\_\_ 12. Last summer we took a trip through the Middle West.
- \_\_\_\_\_ 13. Mortimer disliked both algebra and latin.
- \_\_\_\_\_ 14. The stranger asked 10 dollars for the dog.
- \_\_\_\_\_ 15. The third speaker was Mr. Chas. Courtney.
- \_\_\_\_\_ 16. "O my goodness!" she cried. "Are you back so soon?"
- \_\_\_\_\_ 17. He was born on April 7, eighteen hundred seventy.
- \_\_\_\_\_ 18. My Latin prof can speak seven languages.

## Progress Test 29

Name \_\_\_\_\_

Score \_\_\_\_\_

### MECHANICS

DIRECTIONS: Some of the following sentences contain mistakes in the use of italics or quotation marks. If a sentence is correct, write C before it. If it contains an error, encircle the error and write W before the sentence.

- \_\_\_\_\_ 1. The *pièce de résistance* was a large roast turkey.
- \_\_\_\_\_ 2. I thought that *inoculate* was derived from the Latin word *noxius*.
- \_\_\_\_\_ 3. Schinnerer, Otto P., "Beginning German," The Macmillan Company, New York, 1935.
- \_\_\_\_\_ 4. Have you read Mary Ellen Chase's *Dawn in Lyonesse*?
- \_\_\_\_\_ 5. The chairman is *ex officio* a member of the committee.
- \_\_\_\_\_ 6. Their attempted *coup d'état* was a tragic failure.
- \_\_\_\_\_ 7. Recently I read "Tarnished Warrior," an interesting biography by James R. Jacobs.
- \_\_\_\_\_ 8. The hotel served a distinguished clientele.
- \_\_\_\_\_ 9. On his way home he bought a copy of the Minneapolis "Tribune."
- \_\_\_\_\_ 10. Have you a copy of *Harper's Magazine* in the house?
- \_\_\_\_\_ 11. I picked up a copy of *The Flower Grower* and read an article on the growing of "roses."
- \_\_\_\_\_ 12. Dorothy Biddle's article, *Christmas Doorway Decorations*, is timely and well written.
- \_\_\_\_\_ 13. Thornton Wilder, *Our Town*, Coward McCann, Inc., New York, 1938, p. 87.
- \_\_\_\_\_ 14. If you can get W. Somerset Maugham's *Cosmopolitans*, you should read "The Portrait of a Gentleman" and "The Man with the Scar."
- \_\_\_\_\_ 15. Do not waste time by giving a *résumé* of the story.
- \_\_\_\_\_ 16. He was that *rara avis* who is irritated by the Christmas spirit.
- \_\_\_\_\_ 17. The *casus belli* was a word spoken in jest.
- \_\_\_\_\_ 18. I have not seen this month's copy of *The Atlantic Monthly*.

## Progress Test 30

Name \_\_\_\_\_

Score \_\_\_\_\_

### PUNCTUATION

DIRECTIONS: Some of the following sentences contain errors in punctuation. If a sentence is correct, write C before it. If you find an error, draw a circle about the error and write W before the sentence.

- \_\_\_\_\_ 1. Here is a novel rich in historical backgrounds, appealing plots, and interesting characters.
- \_\_\_\_\_ 2. "She is a rare woman" said Henry Waldo. "She never thinks of herself."
- \_\_\_\_\_ 3. Any man, who is fond of gardening, needs no other avocation.
- \_\_\_\_\_ 4. The visitor commented about the many good-looking, intelligent, and well-dressed college boys and girls whom he saw on the streets.
- \_\_\_\_\_ 5. His study attempts to show the effect of sunshine on American social, artistic, literary, and even political life.
- \_\_\_\_\_ 6. "It is strange Mary," he remarked, "that you have forgotten your Uncle Jim."
- \_\_\_\_\_ 7. "But what can I do," asked the captain. "I cannot stand here and wait for them to commit a crime."
- \_\_\_\_\_ 8. She is very rich, I believe, but she will not contribute a cent to charity.
- \_\_\_\_\_ 9. "No, she is not well," replied Mr. Gwynn. "Its the weather, I think."
- \_\_\_\_\_ 10. That, I admit, was a question, which I could not answer.
- \_\_\_\_\_ 11. It's always fun rearranging other peoples lives.
- \_\_\_\_\_ 12. They laughed at me; I could well imagine how ridiculous I appeared.
- \_\_\_\_\_ 13. "Please come," I begged her, "Mrs. Scott and Mrs. Barnaby will be there."
- \_\_\_\_\_ 14. He asked me to deliver the package to 206 West Elm Street, Philomath Oregon.
- \_\_\_\_\_ 15. "I think it's anybody's privilege to challenge my statements," remarked the chairman.
- \_\_\_\_\_ 16. "Thanks," I said. "Ive a question to ask you."
- \_\_\_\_\_ 17. No, I'm staying in New York this summer, it's a year since I've seen my ancestral home.



PROGRESS TEST 30 (Continued)

- \_\_\_\_\_ 18. The special train to Madison provided a dull, slow, and uncomfortable trip.
- \_\_\_\_\_ 19. Hubert Coryell's new book, *Klondike Gold*, is a story of exciting adventure, and interesting information.
- \_\_\_\_\_ 20. "I've found a magnificent specimen of the giant panda," announced the tired explorer.
- \_\_\_\_\_ 21. "Come, George," she coaxed. "You are not afraid to face the camera, are you."
- \_\_\_\_\_ 22. The third story, which Mother insisted on reading aloud to us, was very dull but very moral, it concerned a poor but honest girl who took a special delight in resisting temptation.
- \_\_\_\_\_ 23. One morning, tiring of basking in the sunshine on the beach, we started out in search of men and adventure.
- \_\_\_\_\_ 24. Aunt Charlotte, a sweet but old-fashioned lady, agreed to supervise the childrens amusements.
- \_\_\_\_\_ 25. "His manner, at all events, is courteous and pleasant," she said; "Why do you dislike him?"
- \_\_\_\_\_ 26. "Yes, it's love," said Betty, with a dreamy look in her eyes, "and we must do something about it.
- \_\_\_\_\_ 27. Aunt Hetty the biggest woman that I had ever seen, waddled across the garden to greet us.
- \_\_\_\_\_ 28. Pick it up, if its wing is hurt we must take it into the house.
- \_\_\_\_\_ 29. In a few minutes however a tall, elderly man entered the room.
- \_\_\_\_\_ 30. "Why are you here," she asked? "I know nothing about him."
- \_\_\_\_\_ 31. He says that he cannot see well—he's old, you know—and that the boys often take advantage of him.
- \_\_\_\_\_ 32. "Its still anybody's game," said the announcer.
- \_\_\_\_\_ 33. "If you like it, say nothing," she remarked. "If you dont like it, tell your friends."
- \_\_\_\_\_ 34. "It is not a pretty word," he said, "but it expresses my meaning exactly.
- \_\_\_\_\_ 35. A happy person, thinks more of what he is than of what he has.
- \_\_\_\_\_ 36. "What is the use of worrying," was her cheerful reply. "Some honest person will return your book."



## Progress Test 31

Name \_\_\_\_\_

Score \_\_\_\_\_

### PUNCTUATION

DIRECTIONS: In some of the following sentences marks of punctuation are either missing or incorrectly used. Draw a circle about each mistake. Then in the space at the left write the correct mark of punctuation with the word which precedes it.

- \_\_\_\_\_ 1. If you have a dog then you should certainly read this book.
- \_\_\_\_\_ 2. "Thank you. Thank you so much" said Mortimer.  
"I shall read it tonight."
- \_\_\_\_\_ 3. But Arthur doesn't live with us any more, he went home yesterday.
- \_\_\_\_\_ 4. We must not however, quit this subject without mentioning his last poem.
- \_\_\_\_\_ 5. "You do love her, don't you Harry?" she asked.
- \_\_\_\_\_ 6. An old friend, Dr. Munro, came to see my parents.
- \_\_\_\_\_ 7. "Yes I know that I have used too many *and's* again," said Betty.
- \_\_\_\_\_ 8. "If you want to improve your understanding wrote the old philosopher, "drink coffee."
- \_\_\_\_\_ 9. Mr. Smith our landlord, inspected the roof of the house yesterday.
- \_\_\_\_\_ 10. He did not see the cracked plaster, the broken window or the sagging gate.
- \_\_\_\_\_ 11. She manufactured a salad consisting of green peas, shrimp, carrots, celery and slices of orange.
- \_\_\_\_\_ 12. "What," says she, "must be the dreadful consequence of my folly."
- \_\_\_\_\_ 13. We lived there all summer; and it was with no little pleasure that I was able to renew old friendships.
- \_\_\_\_\_ 14. We went to bed and, cold and shivering lay under the soggy blankets.

## Progress Test 32

Name \_\_\_\_\_

Score \_\_\_\_\_

### PUNCTUATION

DIRECTIONS: In the following sentences you are to draw a circle about every unnecessary mark of punctuation. Then in the space at the left copy the word which precedes the mark of punctuation that you have deleted.

- |       |  |
|-------|--|
| _____ | 1. This is the town, in which I spent my boyhood.                                    |
| _____ | 2. In his garden grow lilies, delphinium, and marigolds.                             |
| _____ | 3. Whoever joins our party, must agree to share all expenses.                        |
| _____ | 4. Our real reason was, that we did not like the accommodations.                     |
| _____ | 5. Tennis, swimming, and golf are her favorite sports.                               |
| _____ | 6. Mr. Sweet, who works in a candy shop, brought me a box of chocolates.             |
| _____ | 7. She is the girl, with whom I danced at the Blue Moon Inn.                         |
| _____ | 8. Our principal said that he, himself, would lead the singing.                      |
| _____ | 9. Lilies, delphinium, and marigolds, grow in her garden.                            |
| _____ | 10. My mother told me, when to remove the roast from the oven.                       |
| _____ | 11. Our day's catch consisted of, a steelhead and two rainbow trout.                 |
| _____ | 12. Her favorite sports are tennis, swimming, and golf.                              |
| _____ | 13. Will you help me pick up the papers, which have been scattered over the lawn?    |
| _____ | 14. Sally, who had scattered the papers over the lawn, did not help me pick them up. |
| _____ | 15. Mr. Moody has not told us, what we are to sing.                                  |
| _____ | 16. After he had finished washing, the maid removed the pitcher.                     |

## Progress Test 33

Name \_\_\_\_\_

Score \_\_\_\_\_

### PUNCTUATION

DIRECTIONS: If a sentence is correctly punctuated, write C before it. If you find any errors in punctuation, encircle the place of each error and write W before the sentence.

- \_\_\_\_\_ 1. Most writers, I am told, work longer than that; instead of throwing away an unsatisfactory manuscript, they must reread, correct, supplement, and rewrite their articles time and again.
- \_\_\_\_\_ 2. It is true that I had the whole house to myself, solitude, however, was no more inspirational than constant disturbance.
- \_\_\_\_\_ 3. "My teacher has nothing to say," complained Oswald. "and he says it solemnly, earnestly, and at great length."
- \_\_\_\_\_ 4. All come to the library—sorority girls, fraternity men, dormitory men and women, independents, students from co-operative houses.
- \_\_\_\_\_ 5. "This is a very comfortable car, Mr. Homer," said the salesman; "The back seat has plenty of room for the more abundant wife."
- \_\_\_\_\_ 6. After we had admired her antique glass and china, Mrs. Folsom asked us if we would like to have some tea before we went back?
- \_\_\_\_\_ 7. "If its all right with you, Professor Mason, I'll not come to your ten-o'clock class," murmured a sleepy voice over the telephone.
- \_\_\_\_\_ 8. "My teacher is very sensitive," she explained earnestly to her roommate. "I cut his class eight times, and he gave me only a "C" in the course."
- \_\_\_\_\_ 9. "He, who has truth at his heart, need never fear the want of persuasion on his tongue," said John Ruskin, a great English essayist.
- \_\_\_\_\_ 10. There is a proverb, and, I venture to say, a very mistaken proverb, that in times of peace one should prepare for war.
- \_\_\_\_\_ 11. While the candidate speaks, the members of the committee consider his poise, his diction, his grasp of the subject and his attitude.
- \_\_\_\_\_ 12. Come here, Mary; tell us if its proper to say that you have had a "swell" time at a dance.



PROGRESS TEST 33 (*Continued*)

- \_\_\_\_\_ 13. Dr. Horatio Glugg, the noted archaeologist believes that monkeys find amusement in watching the antics of their posterity.
- \_\_\_\_\_ 14. It is a spiritual resource, thinks Dr. Glugg, for it keeps them from worrying too much over the fact that they are monkeys.
- \_\_\_\_\_ 15. On Friday's and Saturday's, Dr. Glugg, who has no lectures on these days, takes his young son to the zoological garden.
- \_\_\_\_\_ 16. "I wonder why he goes there?" remarked Miss Orabelle Thinwit, his neighbor, whose curiosity was immoderate.
- \_\_\_\_\_ 17. "If they are satisfied and amused," replied Miss Twittem, a tall, sallow, desiccated spinster, "who's to criticize their actions?"
- \_\_\_\_\_ 18. "Come here son," said old Hiram Starr, the owner of the store, "and tell me what that red-haired girl said to you."
- \_\_\_\_\_ 19. Before I forget, I should like to ask you to call on a friend of mine, Ellery Heath, who lives at 822 Elm Street, Minto, North Dakota.
- \_\_\_\_\_ 20. Lausanne, a city on the northern shore of Lake Geneva, Switzerland, has a population of 76,000.
- \_\_\_\_\_ 21. Sunday morning, before the rest of us were awake, George Prentiss and his assistant had caught and sketched a number of strange insects, butterflies and lizards.
- \_\_\_\_\_ 22. I don't believe that I ever saw a town that was so proud of it's schools, parks, and playgrounds as Fairview.
- \_\_\_\_\_ 23. Consider the postage stamp my son; it has the ability to stick to its job until it gets there.
- \_\_\_\_\_ 24. It is a fallacy to assume that, Christianity has failed; it has never been tried.
- \_\_\_\_\_ 25. It is the duty of a liberal college, to guarantee to all its students the rights of free speech, free thought, and open discussion of all questions.



## Progress Test 34

Name \_\_\_\_\_

Score \_\_\_\_\_

### REVIEW

DIRECTIONS: In the column of figures at the left encircle every number which represents an error made in each sentence.

1. wrong punctuation
2. dangling or misplaced modifier
3. error in agreement of subject and verb
4. error in case or number of pronoun

- 1 2 3 4 We saw many beautiful flowers walking to and from school, but everyone was more interested in their school work than in flowers.
- 1 2 3 4 Talking and laughing all the time, the dance finally stopped for a short intermission.
- 1 2 3 4 Mother told her and I to get lunch ready, but while playing the piano the tomato soup boiled over.
- 1 2 3 4 Having climbed into the car, the running board fell off; you should have heard the comments among we girls after the ride was over.
- 1 2 3 4 Sarah is one of those girls who is always working on committees, for she knows that to be elected to office many activities are necessary.
- 1 2 3 4 "Every dog has their day" remarked Mortimer, as, taking careful aim, the bullet sped from his gun.
- 1 2 3 4 Which of we fishermen could restrain an expression of surprise as he slipped a trout into his basket with a wide grin.
- 1 2 3 4 Having called the class to order, the teacher asked who we wanted to represent us at the state contest?
- 1 2 3 4 Just between you and me, whom were you thinking about when you said that everybody has his price.
- 1 2 3 4 After capturing the escaped convicts, they were taken to the police station, everybody shouting and throwing their caps into the air.
- 1 2 3 4 Subjects taken while attending the pharmacy school are useful to every student after they leave college.
- 1 2 3 4 While on this barge a rather tragic accident happened to me, but everyone was so interested in their own affairs that no one saw it.
- 1 2 3 4 After giving my parent's their Christmas presents, they in turn gave me some very useful and much appreciated gifts.

PROGRESS TEST 34 (Continued)

DIRECTIONS: Identify the italicized words or expressions by writing before each sentence one of the following numbers: 1. gerund, 2. participle, 3. noun clause, 4. adjective clause, 5. adverb clause.

- \_\_\_\_\_ 1. That was a time *when youth won its victory*.
- \_\_\_\_\_ 2. We saw him *running* in the second race.
- \_\_\_\_\_ 3. You must tell me *where you hid the money*.
- \_\_\_\_\_ 4. *When the dishes are done*, you may start the sweeper.
- \_\_\_\_\_ 5. He did not say *when he was going*.
- \_\_\_\_\_ 6. It is said *that stolen kisses are the sweetest*.
- \_\_\_\_\_ 7. I do not know, *since none of mine were ever stolen*.
- \_\_\_\_\_ 8. His *wanting* to go with us was a surprise to us.
- \_\_\_\_\_ 9. He threw a stick after the *running* dog.
- \_\_\_\_\_ 10. Why don't you ask her *whether you need to come?*

DIRECTIONS: In the following sentences encircle every incorrect expression and write the correct form in the space provided.

- \_\_\_\_\_ 1. The judge suspicioned that something was wrong.
- \_\_\_\_\_ 2. Mortimer's theme is nowhere near ready.
- \_\_\_\_\_ 3. His latest novel is different from his previous books.
- \_\_\_\_\_ 4. Is Stanley the tallest of the two brothers?
- \_\_\_\_\_ 5. What flower is it that smells so sweetly?
- \_\_\_\_\_ 6. This is all the farther we intend to drive today.
- \_\_\_\_\_ 7. The boys of the club discussed the question between themselves.
- \_\_\_\_\_ 8. You will find him in back of the garage.
- \_\_\_\_\_ 9. I can't hardly see the road because of the thick fog.
- \_\_\_\_\_ 10. I could of wrote more, but there was no more time left.

## Progress Test 35

Name .....

Score .....

### REVIEW

DIRECTIONS: In the column of figures at the left of each sentence encircle every number which represents an error in that sentence.

1. wrong punctuation
2. dangling or misplaced modifier
3. error in agreement of subject and verb
4. error in case or number of pronoun

- 1 2 3 4 When in the hospital, my father drove down from Albany to see me; that evening he, together with two friends who he had brought with him, was asked to dine at the presidents home.
- 1 2 3 4 After coming to school this morning, the lessons had to be done before I could go to my classes.
- 1 2 3 4 Whom did you say reported that they sold all the candy at the store that we had made.
- 1 2 3 4 Mrs Gates was informed that her son had been injured by a special messenger.
- 1 2 3 4 When walking down this street, old men dressed in patched and dirty clothes loaf along the docks.
- 1 2 3 4 Workers in stone quarries face grave occupational hazards, unless properly protected, particles of silica will get into his lungs.
- 1 2 3 4 "What is everybodys business is usually nobodys business," she said. "Everybody will have their hands full this week."
- 1 2 3 4 Glancing through a book about Soviet Russia, it was noted that the care of children were shared by the community and the parents.
- 1 2 3 4 Only two of we six candidates for the Rhodes scholarship were left after four day's of examinations.
- 1 2 3 4 My mother asked who I was with, but I never could remember names after eleven oclock.
- 1 2 3 4 Upon being asked to wait, his politeness and patience is revealed in the manner in which he spends the next half hour conversing with the girls mother.



# PROGRESS TEST 35 (Continued)

DIRECTIONS: Some of the following sentences contain errors in punctuation. If a sentence is correctly punctuated, write C before it. If you find an error in punctuation, encircle the error and write W before the sentence.

- \_\_\_\_\_ 1. "No, I dont think I've found it," James replied.
- \_\_\_\_\_ 2. "Let me have five dollars Charles," said James.
- \_\_\_\_\_ 3. "Are participles like gerunds?" Bert inquired. "How can you recognize them."
- \_\_\_\_\_ 4. "A participle," answered Oswald, "is used as an adjective." "A gerund is used as a noun."
- \_\_\_\_\_ 5. "A college education may be valuable," Mr Thomas replied, "but it will not take the place of intelligence, ambition, and hard work."
- \_\_\_\_\_ 6. "Are you coming?" she demanded, her patience completely exhausted. "How long must I wait for you?"
- \_\_\_\_\_ 7. Precision vitality and beauty are qualities desirable in good writing.
- \_\_\_\_\_ 8. "It's too late, Mrs Jones, to do anything about it now," he replied.
- \_\_\_\_\_ 9. If codes of fair dealing are to be effective in American business, they must be supported by the people; they cannot be imposed upon the people by the government.
- \_\_\_\_\_ 10. "No, this is their's," Mother explained. "Your's has been lost."

DIRECTIONS: In the following sentences encircle every incorrect expression and write the correct form in the space provided.

- \_\_\_\_\_ 1. As we feared, the child was drowneded in the pond.
- \_\_\_\_\_ 2. How can you enthuse about this book?
- \_\_\_\_\_ 3. His poor scholarship was due to his laziness.
- \_\_\_\_\_ 4. And everyplace that Mary went, the lamb was sure to go.
- \_\_\_\_\_ 5. Less students dropped out of school this year than last year.
- \_\_\_\_\_ 6. I do not like these kind of shoes.
- \_\_\_\_\_ 7. Mother, please leave me play a few minutes more.
- \_\_\_\_\_ 8. Sally, you might of known when to come home.
- \_\_\_\_\_ 9. Did you see the man jump off of the bridge?
- \_\_\_\_\_ 10. Anne, I think that the dog wants in.



## Progress Test 36

Name \_\_\_\_\_

Score \_\_\_\_\_

### REVIEW

DIRECTIONS: Underline every incorrect expression and write the correct form in the space before the sentence.

- \_\_\_\_\_ 1. Bring with you whomever happens to be there.  
\_\_\_\_\_ 2. Most anything will do for an answer.  
\_\_\_\_\_ 3. Tracy suspicioned that all was not well.  
\_\_\_\_\_ 4. After playing hard all day, she sleeps good at night.  
\_\_\_\_\_ 5. Whom do you think I resemble?  
\_\_\_\_\_ 6. That music sounds sweet to my ears.  
\_\_\_\_\_ 7. No one can order me to do their work without pay.  
\_\_\_\_\_ 8. Bertha asked her and I to stay for the day.  
\_\_\_\_\_ 9. I cannot remember of ever seeing you dressed in white.  
\_\_\_\_\_ 10. Let each man and woman do their best.

DIRECTIONS: Identify each italicized expression by writing one of the following numbers in the space provided:

1. gerund 2. participle 3. noun clause 4. adverb clause 5. adjective clause

- \_\_\_\_\_ 1. *Clothed* in black, she presented a striking appearance.  
\_\_\_\_\_ 2. I don't remember *seeing* it in this room.  
\_\_\_\_\_ 3. He was a man *whom everybody liked*.  
\_\_\_\_\_ 4. Mr. Gary is one man *with whom I like to work*.  
\_\_\_\_\_ 5. *Having been grinding* corn, he was covered with dust.  
\_\_\_\_\_ 6. This is the house *that Jack built*.  
\_\_\_\_\_ 7. He talked a long time without *saying* anything.  
\_\_\_\_\_ 8. Teach us *how we can improve*.  
\_\_\_\_\_ 9. *If you persist*, you will hurt her feelings.  
\_\_\_\_\_ 10. We saw a hawk *flying* over the lake.

# PROGRESS TEST 36 (Continued)

DIRECTIONS: In the column of figures before each sentence encircle every number which represents an error in that sentence. Use the following numbers:

1. wrong punctuation
2. dangling or misplaced modifier
3. error in agreement of subject and verb
4. error in case or number of pronoun

- 1 2 3 4 Reading a number of books about Arabia, I discovered that the attitudes of other nations in regard to modern Arabia varies greatly.
- 1 2 3 4 The wide range of fuels are due to the development of new types of engines.
- 1 2 3 4 Everybody gets their share of business when a large public work is undertaken; for instance, great amounts of steel, wire, concrete, and processed material was used in the construction of Boulder Dam.
- 1 2 3 4 Just between you and I, it does not matter whom you choose as your chairman.
- 1 2 3 4 "Please sit down, Mr Jones," said the professor. "Everybody has not finished their problems yet."
- 1 2 3 4 He is one of those students who is always objecting to hard work and long assignments.
- 1 2 3 4 Looking toward the west, the snow-capped top of Mount Henry could be seen.
- 1 2 3 4 When going through town's, everybody would stop to look at us.
- 1 2 3 4 The control of disease in the last few years have become an important topic of discussion.
- 1 2 3 4 The teacher inquired if either of the girls had brought their books to class?

DIRECTIONS: In the spaces provided write the correct forms of the misspelled words.

- |       |   |
|-------|---|
| _____ | 1. Free speach is not a right but a privilege.          |
| _____ | 2. The guards wore calvary uniforms.                    |
| _____ | 3. A knowledge of grammer is indispensable.             |
| _____ | 4. The principal spoke severely to the athelete.        |
| _____ | 5. Professor, let me analyze this in the labratory.     |
| _____ | 6. Is picnicking permissable here?                      |
| _____ | 7. Mathematics and litterature are my favorite studies. |
| _____ | 8. There wasn't an eligeble bachelor in town.           |
| _____ | 9. The rythm of the music exhilarates me.               |
| _____ | 10. The financier accepted my appology.                 |

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